萬千楓葉紫荊情

Friendship of Maple Leaf and Bauhinia

Hong Kong Juvenile and Youth Chinese Classical Orchestra

Ng Chiu-Shing, conductor

Saturday, July 23, 2005
at 8:00 pm
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Hong Kong Juvenile and Youth Chinese Classical Orchestra
Ng Chiu-Shing, conductor

Instrumental Guide to the Chinese Orchestra (1994) — NG Chiu-Shing
Narrators: Emily Poon and Janice Williamson

Radetzky March (1848) — Johann Strauss (1804-1849)

The Butterfly Lovers (1959) (Violin Concerto) — CHEN Gang, HE Zhan-Hao
Soloist **Alycia Au, violin**

Intermission

The Yao's Dance (1954) — LIU Tie-Shan, MAO Yuan, arr PENG Xiu-Wen

Inspiration From Tsuru Jyo (2004) (Cello Concerto) — GONG Lin
Soloist **Jason Wong, cello**

Erhu Ensemble

Battle Steeds Galloping (1976) — CHEN Yao-Xin

Plucked-String Ensemble

Spring Of Tian-Shan (1987) — WU Si Man Jiang, NI Chun Yu, arr NG Chiu-Shing

Hong Kong Juvenile and Youth Chinese Classical Orchestra

Youth (1958) (Piano Concerto) — PAN Yi-Ming, HUANG Xiao-Fei, LIU Shih-Kun, SUN Yi-Lin
Soloist **Patricia Tao, piano**

Program Notes

Instrumental Guide to the Chinese Orchestra
Composed by NG Chiu-shing
To enable the younger generation to know more about Chinese musical instruments, this piece is written specially for them, introducing all the instruments played in a Chinese orchestra.

Radetzky March
Composed by Johann Strauss
In the 19th century, Viennese music (dance) was dominated by Johann Strauss Sr. Johann's music is as popular today as it was back then. He will always be known as The Waltz King, and will live forever in the music world. This piece will be performed by the Chinese Orchestra

The Butterfly lovers
Composed by CHEN Gang, HE Zhan-hao
'The butterfly lovers' is a well-known story amongst the Chinese, which is about the love story between LIANG Shan-bo and ZHU Ying-tai.

In the ancient China, girls were not allowed to go to school. However, ZHU was a girl who obsessed with study. She was born in a noble family, so finally her father let her to go to school, in disguise as a boy. In the school, she met LIANG, who was poor but talented, and ZHU fell in love with LIANG. Yet, LIANG did not realize ZHU was a girl, even though they were friends for three year and study together. When they had to part, they missed each other. This is the first part of the story.

In that traditional old society of China, marriage was arranged by the parents, so as the ZHU's. With a modern mind, ZHU objected the marriage arrangement, yet futile. The argument between ZHU and her parents was described in the second part of the music. And after that, LIANG went to found ZHU, and finally knew that ZHU was a girl. They found that they love one another other, played by the beautiful melody by the soloist and the cello. Suddenly, the story took a sharp turn, as LIANG died. ZHU was crying at LIANG's grave desperately. Finally ZHU took her own life by crashing herself to the grave.

The third part of music begins by bringing the audience to a heaven-like environment, which tells the finale of the story—after the death of LIANG and ZHU, they both became butterflies and they lived happily ever after, flying and playing around the land and never separate.

The Yao's dance
Composed by LIU Tie-shan, MAO Yuan, Arranged by PENG Xiu-wen
Originally, it is an orchestral work. In 1954, the arranger turned it into a Chinese ensemble version. In 70's, in order to meet the performing requirements of modern Chinese orchestras, a few adjustments were made in instrumental accompaniments and composition. The music is beautiful, lyrical, passionate and lively. The tune is melodious. Thus, it is very popular and liked by many audience.

Inspiration from Tsuru Jyo
Composed by GONG Lin
Tsuru Jyo is located in Fukushima ken Ai Zu Wakamatsu, Japan. The famous Japanese song 'Kou Jyo no Tsuki' was composed by Taki Rentaro, and lyrics by poet Do I Ban Sui in 1900. They wrote the piece based on the view of Tsuru Jyo, which express a kind of sorrow and sadness. Mr GONG Lin found the melody very inspiring, thus, he composed this cello concerto with the theme of Tsuru Jyo, so as to express his feelings during his live in Japan.

Battle Steeds Galloping
Composed by CHEN Yao-xin
This song is written to describe brave warriors who were riding on their steeds, charging fearlessly towards their enemy. These knights that fought with pride were to protect their beloved homeland from invading foes.

The composer had created a lot of special techniques for erhu in this piece, so that the song could imitate vividly the sound of galloping battle steeds. There were sound effects of horse running, battle cry, etc.

Spring of Tian-shan
Composed by Wu Si Man Jiang and Ni Chun Yu Arranged by Ng Chiu Shing
Tian-shan, which means 'mountain to the heaven', was located at Tibet (Xin-Jiang). 'Spring of Tian-shan' is a music from this area, and as Tibet was on the path of the ancient 'Silk Road', which connected the ancient China and the Middle East, even to Europe, the music got Prussian elements from the cultural exchange.
The melody pictures traders leading a horde of camels carrying loads of goods, traveling through the Silk Road, towards their destination.

Youth
Composed by PAN Yi-ming, HUANG Xiao-fei, LIU Shih-kun and Sun Yi-lin
This piano concerto was written in the 1950s, which was one of the pioneers trying to combine Chinese and Western music. It turned out to be a success, just as the violin concerto 'the butterfly lovers'.

There are several themes of this concerto, which extract the essence of Chinese folk songs, showing the eagerness of youth in help building their beloved country.

The Hong Kong Juvenile and Youth Chinese Classical Orchestra
Founded in 1990 by Ng Chiu-Shing, Chan Yat-Ping, Lai Siu-Ming and Wong Yiu-Ting,the Hong Kong Kong Juvenile and Youth Chinese Classical Orchestra aims to develop Chinese culture, promote Chinese music activities and nurture a new generation of Chinese musicians. Members of the Orchestra are mainly young Chinese music lovers, a majority of whom have received rigorous music training since primary school that has given them a solid foundation, a high standard of virtuosity and rich performance experience.

Since its inception, the Orchestra has performed more than a hundred concerts to high acclaim and has been deemed a youth Chinese orchestra with very high potential. Apart from staging regular concerts at the Hong Kong Cultural Center and various town halls, the Orchestra also gives demonstration performances in primary and secondary schools to promote Chinese music.

To foster the musical and cultural exchange between mainland China, Hong Kong and Taiwan, the Hong Kong Juvenile and Youth Chinese Orchestra has invited numerous musicians and groups to perform in Hong Kong. In August of 1992, pipa virtuoso and educator Li Kunli from mainland China gave a pipa recital and in January of 1996, the Youth Chinese Orchestra affiliated to the Taipei Chinese Orchestra was invited, with more than sixty members on tour, to perform in an exchange concert. In January of 1998,theXiamen Experimental Juvenile Pipa Ensemble performed in collaboration with the Orchestra at the Hong Kong Cultural Center and in January of 1999, the Peking Golden-sail Chinese Orchestra gave an inter-flow concert.

The Orchestra has also planned a series of oversea performances:
Xiamen - China (December 1992), Kunming - China (February 1994), * Vienna (July 1994) * The visit was the first one made by an amateur Chinese Orchestra visited from Hong Kong to the caption of music for promotion of Chinese music culture. Taipei – Taiwan (April 1996), Beijing – China (July 1999), Los Angeles & Las Vegas – USA (July 2000), Japan (July 2001), Zhong Shan – China (July 2002), Melbourne – Australia (July 2004).

The repertoire of the Orchestra covers a wide spectrum from traditional Chinese music to newly composed and arranged works. While retaining the tradition quintessence of Chinese music, the Orchestra continues to explore new directions and develop new horizons in Chinese music.

Mr Ng Chiu Shing, Music Director/Conductor
Born in Hong Kong, he is a young musician engaged in composing, conducting, performing and educating. Active in the Hong Kong music circle for more than 20 years, he has been zealously developing and promoting the Hong Kong music. He is also committed to producing new works and training up young talents in Chinese music. He graduated from the Music Department of Tsing Hua Collage and the Hong Kong Academy for Performing Arts. He studied yangqin under Mr Chan Sam-Lam and composition under Law Wing-Fai. He performed in the United States, Austria, Australia, Japan, Singapore, Taiwan and China. He has been the organizer, coordinator and conductor of many large-scale concerts. He has all along been working hard for the promotion of music in Hong Kong.

Ng is the Music Director & Conductor of Hong Kong Juvenile and Youth Chinese Classical Orchestra. Vice Chairman of Hong Kong Federation of Chinese Musicians, Committee member of Hong Kong Schools Speech and Music Association, Examiner of Hong Kong Arts Development Council, Principle Adviser of the Standard Grade Examination Committee of the Beijing Central Conservatory of Music (Hong Kong), Executive member of the Association of Chinese Culture of Hong Kong, Member of China Nationalities Orchestra Society, Member of Composer & Author Society of Hong Kong, Member of Hong Kong Composer Guild. He is listed in the Dictionary of Chinese Musician.

Alycia Au

Alycia Au, a versatile violinist, has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Friends and Faculty series and Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Masters of Music Performance degree from the University of Alberta where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Jason Wong

Jason Wong, born in Hong Kong. Learned violin, cello and erhu when attending Secondary School. In 1977, Jason learned cello and erhu from Mr Lai Chi Mun and Mr Lau Tak Fung. Later on, he majored in cello under the teaching of cello teacher Mr M T Tao of the Hong Kong Music Office. Jason was active and participated in many Hong Kong Chinese Orchestra. He became member and a cello (Ge Hu) player of "Hong Kong Youth Chinese Orchestra" and "Hong Kong Music Lovers Chinese Orchestra". He toured Macau, Singapore, Taiwan and Miami (USA) with the Orchestra. He participated in the laser disks production for the "Hong Kong Music Lovers Chinese Orchestra". In 1990,he formed the "Hong Kong Juvenile and Youth Chinese Classical Orchestra" with the then graduates of the "Hong Kong Academy of Performing Arts",

Mr Ng Chiu Shing, Mr Chan Yat Ping and Mr Lai Siu Ming. Jason became the first Vice President for Internal Affairs of the newly formed Orchestra and worked hard in promoting Chinese music to the youth. He is currently the Music Director of the Edmonton Chinese Philharmonica.

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

Hong Kong Juvenile and Youth Chinese Classical Orchestra

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Dizi
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KWAN Tsz-Hei
AU Wai-Lun

Sheng
YUEN Kin-Hei
NG King-Tung Kristin

Suona
FUNG Siu-Hong
KWAN Lok-Tin

Zhonghu
CHAN Ho-Tak
LO Cheuk-Ying

Yangqin
CHOI Leong-Hang
CHAU Parlyn
WONG Tsz- Hung

Pipa
WONG Kate
LO Kam-Ying

Zhongruan
LO Chak-Lam
YEE Wai-Sze
MO Hoi-Lam
FONG Wing-Tung
CHAN Mei-Shan Amy

Daruan
HO Mo-Han Connie

Gaohu
CHAN Tsz-Chung
TSE Yuen-Yeung

Erhu
CHOW Tin- Kin
CHOW Tin-On
HO Kwun-Wah
SIU Ka-Kui
LIU Chun-Lok
CHEUNG Wai-Lok
WOO Pak-Tuen
MAN Chun-Yin

Liuqin
LAW Ka-Man

Cello
CHEUNG Wayn- Tou
CHEUNG Ray- Yeung

Double Bass
PANG Kit-Hung

Percussion
CHAN Wai-Hong
YIP Sin-Hung Kitty
CHU Ka-Ying
WONG Lap-Yan

UNIVERSITY OF ALBERTA
DEPARTMENT OF
MUSIC

Summer Band

Frank Dunnigan, Graeme Peppink, William Street
Conductors

Courtney Welwood
Guest Conductor

Sunday, July 24th
2:00 pm
Convocation Hall
Arts Bldg.
University of Alberta

Schuman, Bernstein, Fillmore, Copland and more...

University of Alberta Summer Band 2005
Frank Dunnigan, Graeme Peppink, William Street
Conductors

O'Canada

Fanfare & Flourishes — Curnow

How Great Thou Art — Hine/Lowden

Overture to Candide — Bernstein/Grundman

Down A Country Lane — Copland/Patterson

The Voyageurs — La Plante
1. En Roulant 2. A La Claire Fontaine 3. Rendezvous

Chester Overture for Band — Schuman

Intermission

Galop — Shostakovich/Hunsberger

With Quiet Courage — Daehn
Courtney Welwood, Guest Conductor

Into The Light — Bocook

Shenandoah — Ticheli

Show Boat — Rogers/Bennett

His Honor — Fillmore/Fennell

Flute
Lucinda Williams
Sarah Bouthillier
Mary-Grace Johnston
Michelle Morrow
Arastasia Kulpa
Melissa Chee
Lisa Procyk
Lianne Procyk
Ewa Jasiukiewicz
Katherine Lee
Deedee Norton
Ron Baptiste
Meghan Watson
Megan Kan (Pic)

Oboe
Sheri Roy
Sharon Sherman

Bassoon
Anna Ramage
Ondrej Golias

Clarinet
Erin Shypanski
Chelsea Coulter
Lynn Hickey
Keith Ferguson
Sandi Hilton
Erin Moffatt
Kate Marlow
Kevin Harris
Eric Yeh
Tammy Kam
John D'Haese
Lyndsey Cohen
Donald Lee
Philip Stein
Dennis Rusinak
Kayla Knops
Lyle Dewan

Alto Clarinet
Dennis Adcock

Bass Clarinet
John Plant
Ashley Callihoo
Robyn Axani
Sabrina Bedard

Contra Bass Clarinet
Krista Stefan

Alto Sax
Lindsay Coulter
Junelle Rayne
Po Yuan Ku

Tenor Sax
Jeff Hilton
Clayton Schafers

Bari Sax
Murray Cowden
Maria Marsh

Trumpet
Norman Stein
Michael Williams
Marvin Soderberg
Katherine Janhsen
Mike Roberts
Bill Carroll
Eric Filpula
Brian Tymko

French Horn
Pat Huck
Michael Clark
Jackie Szaszkiewicz
Jean Gillespie
Lorraine Howard
Dubrena Myroon
Rachael Erdmann

Trombone
Ethan Markwart
Heather Sager
Diana Lee
Nevin Stepan
Frank Totino
Erika Hagen
Ormand Jones
Muriel Dunnigan

Euphonium
Chelsea Mandrusiak
Gerald Dieckmann
Murray McKenzie

Tuba
Sara Marsh
David Walden
Norm Shandro
Garry Adam
Amanda Sager

String Bass
Taddes Korris

Harp
Megan Kan

Percussion
Courtney Welwood
Justin Ell
Christine Boisvert
Rebecca Ho
Francis Tenorio

Conductors
Frank Dunnigan
Graeme Peppink
William Street

Special thanks to:

Len Ratzlaff Chair/Dept. of Music
Stella Chooi Administrative Officer
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The Bandstand
St. John's Music
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Long & McQuade Music
Neil Corlett
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MusiCamp Alberta
Our Audience
The Summer Band

FD/GP/WS

Come hear us at
MusiCamp Alberta
Wed. July 27, 8:00pm
Red Deer College Theatre

Call the Dept. of Music for further Concerts and Special Event Information 492-0601

Have a safe and enjoyable summer!

Thank you!!

Music at Convocation Hall

Music at Convocation Hall I

Trumpets	**Alvin Lowrey**
	Russell Whitehead
	William Dimmer
	Fordyce Pier
Organ	**Marnie Giesbrecht**
Piano	**Roger Admiral**
Percussion	**Brian Jones**
Conductor	**Michael Massey**

Friday, September 9, 2005

7:15 pm *Pre-Concert Introduction*
by **Michael Massey, Alvin Lowrey**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Fanfare for St. Edmundsbury (1959) — Benjamin Britten (1913-1976)

William Dimmer, Fordyce Pier, Russell Whitehead, trumpets

Sonata à 3 (1615) — Giovanni Gabrieli (*ca.* 1555-1612)

Alvin Lowrey, William Dimmer, Russell Whitehead, trumpets
Marnie Giesbrecht, organ

Okna (1976) — Petr Eben (b. 1929)

Modré okno (Blue window)
Zelené okno (Green window)
Červené okno (Red window)
Zlaté okno (Gold window)

Alvin Lowrey, trumpet
Marnie Giesbrecht, organ

Intermission

Fanfare for a New Theatre (1964) — Igor Stravinsky (1882-1971)

Russell Whitehead, William Dimmer, trumpets

Canzon cornetto à 4 (1621) — Samuel Scheidt (1587-1654)

Alvin Lowrey, Russell Whitehead,
Fordyce Pier, William Dimmer, trumpets

Khaldis, Op 91 (1951) — Alan Hovhaness (1911-2000)
(Concerto for Piano, 4 Trumpets & Percussion)

Overture
Transmutation
Three Tones
Bhajana (Adoration)
Jhala with Drum
Processional
Finale

Roger Admiral, piano
Fordyce Pier, William Dimmer,
Russell Whitehead, Alvin Lowrey, trumpets
Brian Jones, percussion
Michael Massey, conductor

Program Notes
by Alvin Lowrey

Benjamin Britten
b. Lowestoft, November 22, 1913
d. Aldeburgh, December 4, 1976

***Fanfare for St. Edmundsbury* (1959)**

This fanfare was composed for the first "Pageant of Magna Carta" held in June of 1959 in the Abbey Gardens of Bury St. Edmunds Cathedral in the county of Suffolk, England. Subsequent triennial commemorations of the Magna Carta have been held in Canterbury, the City of London, St. Albans and Runnymede. It was particularly appropriate for Benjamin Britten to have been commissioned to write this fanfare since his birthplace, Lowestoft, is also in the county of Suffolk.

Three individual fanfares in different tonalities are played in sequence and then combined for a glorious effect. The first fanfare in F major with duple rhythms is a lyrical statement with an articulate ending; the second fanfare in C major is a more brilliant declamation in six-eight time; the third fanfare in D major is more heroic in common time with dotted Lombard rhythms. Each fanfare is limited to pitches within the natural overtone series of the respective tonalities. The combined ending then utilizes the fifth partial of the F-trumpet (an A), the ninth partial of the C-trumpet (a D) and the tenth partial of the D-trumpet (an F-sharp), thus creating a triumphant D major triad. This performance uses modern piston-valved trumpets.

It may be conjectured that Britten decided to use *three* trumpets in different keys to represent the intent of the Magna Carta in 1215 "to codify the relationships between the three great [disparate] power blocks, the King and his state apparatus, the Church led by the Pope, and the Barons with their castles and great estates."

Giovanni Gabrieli
b. Venice, between 1554 and 1557
d. Venice, August 12, 1612

Sonata con li tre violini
***overo altri instrumenti con il basso per l'organo* (1615)**

While a Classical *sonata* is generally an abstract composition in three movements for a solo piano or for a solo instrument with keyboard accompaniment, its precursor was a single movement work for instrumental ensemble similar in style to the *canzona per sonare* of the late Renaissance and early Baroque. Gabrieli's *Sonata pian' e forte à 8* was one of the earliest examples of the instrumental ensemble sonata for a specified instrumentation.

The present *Sonata à 3* was published posthumously in 1615 in a collection, *Canzoni e sonate* and was designated for three violins "or other instruments". It was also one of the earliest works to specify an organ basso continuo part. Since the Renaissance cornetto was often substituted for violins, modern trumpets are being used in this performance.

Petr Eben
b. Zamberk, January 22, 1929

Okna podle Marce Chagalla (1976)
Modré okno (Con moto persistente)
Zelené okno (Andantino pastorale)
Červené okno (Risoluto e drammatico)
Zlaté okno (Festivo)

Petr Eben studied at the Academy of Music in Prague and has become one of the Czech Republic's leading composers. His compositions are regularly performed throughout Europe, the USA, Canada, Japan and Australia. His website has an impressively extensive catalogue of his compositions. He has been awarded many prizes for his works: in 1990, he was awarded by the Czech Government for his organ cycle "Job"; in 1991, he received the Order Chevalier des Arts et des Lettres from French Minister of Culture; and in 1993, he received the Stamitz Prize of the German Künstlergilde.

The famous stained-glass windows created by Marc Chagall for the Synagogue of the Hadassah-Hebrew University Medical Centre in Jerusalem represent the twelve tribes of Israel established by the descendants of the patriarch, Jacob. Each window has a predominantly brilliant colour inspired by the various blessings by Jacob (in the book of Genesis) and by Moses (in the book of Deuteronomy). Eben has chosen four of the twelve windows in an attempt to capture the brilliance of the colours by combining the timbres of the trumpet and organ. Eben also tries to portray the action implied by the still pictures.

The **Tribe of Reuben** is represented by a blue window (*okna modré*). Jacob's blessing, "Reuben, you are my firstborn..., Turbulent as the waters..." (Genesis 49:3) sets the scene. The deep blue portrays unstable swirling water while the fish symbolize fruitfulness. The glowing sphere at the top illustrates the sunrise highlighting the firstborn status of Reuben. The mandragore (mandrake leaf) is the emblem of Reuben.

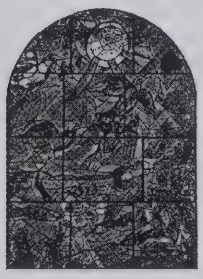
The **Tribe of Issachar** is represented in the second window by a green (*zelené*) pastoral scene with bouquets and grapevines symbolizing the Land of Galilee. A reclining donkey illustrates Jacob's blessing, "Issachar is a strong-boned ass, crouching between the sheepfolds..." (Genesis 49:14).

The **Tribe of Zebulon** is portrayed in the third window by a brilliant red (*červené*) sea-side sunset with a ship in the lower left corner of the window offset by two fish swimming in a dramatic arc. Jacob's blessing states, "Zebulon shall dwell at the shore of the sea; he shall become a haven for ships..." (Genesis 49:13). In addition, the blessing of Moses states, "Rejoice, Zebulon, in your going out..., they will feast on the abundance of the sea..." (Deuteronomy 33:18-19).

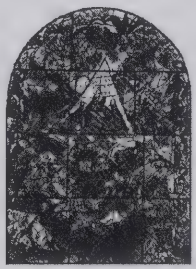
The **Tribe of Levi** is represented by gold (*zlaté*) in the fourth window. Levites were regarded as defenders against idol worship and received the blessing of Moses, "They shall teach Jacob thy ordinances, and Israel thy law; they shall put incense before thee, and whole burnt offering upon thy altar." (Deuteronomy 33:10) Thus, the gold colour appropriately paints the flames of the sacrificial altar searing the sacrificial goat, lamb and doves above. This window also symbolizes the many uses of gold in sacred objects. Two other obvious icons of Judaism are the Tablets of the Law surrounded by candles (again with golden flames) and the Star of David.

In creating these musical vignettes, Eben incorporates a variety of twentieth century compositional techniques. He establishes various ostinato passages in the organ and instructs the trumpeter to play independently without strict rhythmical connection. Despite the random repetitions of the independent elements and independent tempi, there are designated points of synchronization. In the final movement, the organ plays a steady Russian Orthodox chorale melody while the trumpet is instructed to enter randomly with free rubato figures rather like a "collage of various synagogue chants". Eventually, the trumpet and organ come together in a complex canonic-like manner for a glorious ending.

Eben's *Okna* (Windows, after Marc Chagall) has achieved remarkable popularity among trumpeters and organists as it has been commercially recorded on at least three LPs and six CDs since its composition in 1976 and subsequent publication in 1980.

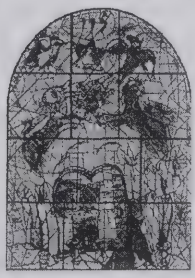


Reuben (Blue)



Issachar (Green)

Zebulon (Red)



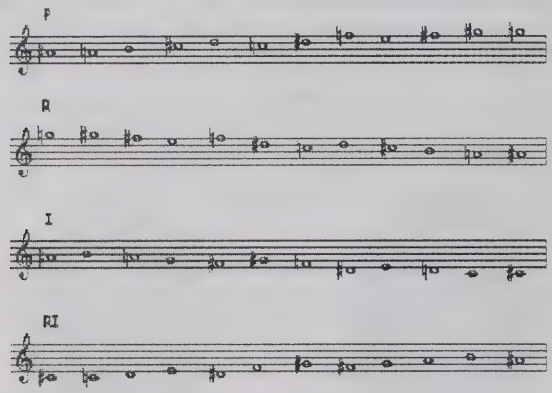
Levi (Gold)

Igor Stravinsky
b. Oranienbaum, near St. Petersburg, June 17, 1882
d. New York, April 6, 1971

***Fanfare for a New Theatre* (1964)**

This fanfare was composed for the opening of the New York State Theatre "at the request of Lincoln Kirstein, to whom, with George Balanchine, it is dedicated." The New York State Theater is a part of the Lincoln Center for the Performing Arts complex and is the home of the New York City Ballet and the New York City Opera.

The compositional technique is strictly dodecaphonic as it uses the four versions of the 12-tone row: the principal row; the retrograde; the inversion; and the retrograde-inversion.



These forms of the row are juxtaposed in counterpoint with extremely disjunct rhythms: a quintuplet over a triplet; four sixteenths over a sextuplet; the last four notes of a quintuplet over two eighth-notes; a sixteenth-note septuplet over four thirtyseconds plus a sixteenth-note triplet; etc. Despite the perceived aleatoric (or chaotic) result of this rhythmic complexity set to a strict tempo *sans* time signature coupled with the superimposed tone rows, the players should end together in a quite dramatic effect.

Stravinsky originally intended this fanfare to be played from opposite sides of the stage, but it was not played that way at the premier performance because the players could not hear each other well enough. Nonetheless, it is nearly always played from opposite sides of the stage nowadays.

Even though Stravinsky did not specify that the parts be presented separately, tonight's performance will give the audience an opportunity to hear each version of the tone row individually before being played simultaneously (in the manner of the Britten *Fanfare*). This fanfare in its original format is only a half-minute in length.

Samuel Scheidt
b. Halle-on-Saale, (baptized November 4), 1587
d. Halle-on-Saale, March 24, 1654

***Canzon cornetto à 4 voce* (1621)**

Samuel Scheidt was a German organist at the Moritzkirche and was Kapellmeister to Margrave Christian Wilhelm of Brandenburg at Halle. Following three decades after his Italian counterpart, Gabrieli who was organist at the San Marco Cathedral in Venice, Scheidt also composed music for instrumental ensembles usually with unspecified instrumentation.

The *Canzon cornetto à 4 voce* is from Scheidt's collection of 32 instrumental dances and canzoni: *Paduana, Galliarda, Couranta, Alemande, Intrada, Canzonetto, ut vocant, quarternis & quinis vocibus, in gratium musices studiosorum potissimum violistarum concinnata una cum basso continuo*, published in Hamburg in 1621. By virtue of the title, this canzona is the only composition in the collection for specific instruments. As in the performance of Gabrieli's *Sonata à 3*, Scheidt's *Canzona à 4* will be played on modern piston-valved trumpets. Apparently, there was originally a basso continuo part, but none is supplied with this modern edition by Robert King.

In the development of instrumental ensemble music, the Italian canzona was an outgrowth of instrumental transcriptions of French chansons. Likewise, the canzona evolved into the early form of the sonata. In one sense, the canzona was also a forerunner of the fugue with its sectional canonic statements and free imitative counterpoint. A typical canzona may involve one to four choirs made up of four or five like-instruments in each choir; the multiple choir canzoni are most often intended to be antiphonal.

Alan Hovhaness
b. Somerville, March 8, 1911
d. Seattle, June 21, 2000

***Khaldis*, op 91 (1951)**
(Concerto for Piano, 4 Trumpets & Percussion)

Overture
Transmutation
Three Tones
Bhajana (Adoration)
Jhala with Drum
Processional
Finale

Alan Hovhaness, born in Massachusetts, studied at the Boston Conservatory of Music. With his Armenian heritage (his father was Armenian and his mother was Scottish), he became interested in Oriental musical styles and experimented with those techniques attempting to fuse them with certain traditional, even ancient and medieval, forms of Western music. His success was confirmed by the fact that by the time he was fifty, he was one of the most frequently performed composers in the USA.

Khaldis was a conglomeration of at least 79 different gods known to the Urartians and Hurrians as long ago as 1000 BC. Urartu corresponds to the Biblical reference to Ararat which encompasses the present day Armenia and southern parts of Georgia. (Alternatively, Khaldis was deemed as the "Supreme God of the Universe".)

"The title [of this work] has deep significance in this case since the entire concerto is conceived as an adorational piece. The trumpets serve almost as might a chorus, and their music is that of praise. Although the work is not a concerto in the true classical sense, it follows the tradition of pitting a solo instrument against an instrumental body by creating what might be termed a rhythmic war between the piano and the trumpets. The percussion — tympani, tam-tam and suspended cymbal — are used in counterpoint rather than as reinforcement. The score was completed on September 7, 1951, and originally contained ten movements. It was revised in October and November of 1954."

"The opening movement, *Overture*, is a strict canon in two keys. In spite of the bi-modality [right hand in g-minor and the left hand in f-sharp-minor], the result does not sound overly dissonant. The entrance of the trumpets creates a polytonal texture, but the whole settles down once more to a single mode at the end."

"The second movement, *Transmutation*, takes the form of a growing canon, one which adds to itself. As the various voices enter, the subject grows. The piano sets up a rhythm at the outset which is somehow felt throughout the movement even when it has been dropped completely and replaced by sharply opposed rhythms, some of which had already been set up against it."

"The title of the third movement, *Three Tones*, refers to a motif in the line of the piano. The piano is set completely on three tones over a drone bass. This pattern is manipulated with an exhaustive rhythmic invention and complexity. The movement resolves, upon the appearance of the trumpets, into a polytonal canon in four keys (or at least on four tones). Order is maintained by the rhythmic counterpoint of the tympani."

"The fourth movement bears the title *Bhajana* or *Adoration*. Here, Mr Hovhaness utilizes the *alap* [unmetered and unpulsed, improvised prelude] of Indian music. The piano begins a cadenza in one mode, introduces a modal modulation, and then returns to the original mode. No melodic material is repeated, but the psychological effect of the return of the original mode after its momentary displacement fools the ear into thinking that the older material has appeared again. The piano sets the mode in which the trumpets finally appear in fugal style. Mr Hovhaness calls the structure a 'motet fugue'."

"The name *Jhala* is also borrowed from Sanskrit, and refers to the bell-like configuration played by the pianist. The fifth movement begins as a duet between the piano and percussion which quickly develops into a near-battle. While they begin somewhat together, they constantly deviate into displaced rhythms of their own... The trumpets emerge serenely from all this in a sort of vocal polyphony."

"The sixth movement, *Processional*, has a primitive, martial atmosphere. It might almost be program music depicting a religious procession in the Armenian mountains, with singing and the striking of cymbals and gongs. The piano re-examines certain melodic and percussive elements originally introduced in the overture and develops them on a grander scale. Structurally, there is a long A section, a kind of fantastic B section in which the percussion is featured, and a return to a shortened, much different A section. The trumpets then enter in canon."

"The last movement, *Finale*, takes the form of a canon in 7/8 begun by the trumpets. The piano introduces a new canon which is answered by the trumpets over rhythmic counterpoint in the percussion. A second canon, wild and exuberant, is introduced. The polyphony produces an effect of smoothness that is not really at all implied in what is going on."

Khaldis was dedicated to Edward Cole. The quoted program notes are taken from liner notes written by Edward Cole for the premier long-play vinyl disc recording on MGM: 3164. This recording (dating from the late 1950s) featured pianist William Masselos and was later re-issued on Heliodor: H/HS-25027 in the early 1960s. While this LP has not been reproduced on CD, another more recent recording featuring pianist Martin Berkofsky is available on CD (Crystal: JDT 814) from Eroica Recordings at www.eroica.com.

Roger Admiral completed a Doctor of Music degree at the University of Alberta. His main teachers include Helmut Brauss, Peter Smith and Virginia Blaha. With help from the Johann Strauss Foundation, Roger also studied Lied-duo at the Mozarteum in Salzburg.

Recent performances include a recital with baritone Nathan Berg on the Great Performers series at Lincoln Center, New York City (United States of America) and with mezzo-soprano Marie-Nicole Lemieux at the Edmonton Symphony Orchestra's Symphony Under the Sky. Currently Roger works in Edmonton and performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey

William (Bill) Dimmer moved to Edmonton in 1971 to become Associate Director of the Cosmopolitan Bands and won the audition for assistant principle trumpet with the Edmonton Symphony the same year. Bill still plays in the Symphony today and has performed as soloist on several occasions.

Born in Vancouver, he grew up in Calgary, graduating from University of Calgary with a Bachelor of Music. He continued his studies in Chicago and Copenhagen, Denmark.

Bill is a very busy musician, performing as a trumpet player, a conductor and arranger (having written shows for the likes of Paul Hann and Big Miller) and as an educator and adjudicator throughout western Canada. He is past director of MUSICAMROSE and was the Secretary Manager of the Edmonton Musicians' association (Local 390 AFM) until May 2004.

Sherwood Park is home to the Dimmer family. Bill is a student of the martial arts and earned his private pilots license in 1988. He is the Training Officer for CASARA Edmonton (Civil Aviation Search and Rescue Association) and participates in training, exercises and live search and rescue.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance and related subjects. "Now and Then," a solo organ CD recorded on the Casavant organ in Convocation Hall at the University of Alberta and the Létourneau organ in West End Christian Reformed Church, Edmonton, was released on the Arktos label in Spring 2002. Dr Giesbrecht was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the McGill International Organ Academy in July 2005.

Alvin Lowrey, Principal Trumpet of the Edmonton Symphony Orchestra since 1975, has participated in sixteen recordings of the ESO including fourteen for CBC. He was also co-principal cornet on the Edmonton Wind Ensemble's often aired CBC recording, Concert in the Park.

In 1976, Alvin was featured as trumpet soloist with the ESO in Rossini's famous aria, *Largo al factotum* from *Il Barbiere de Siviglia* on a televised live concert. Later that year, he recorded Hummel's *Concerto for Trumpet in E major* with the ESO for a CBC radio

broadcast. Over the past three decades, Alvin has been a soloist in such works as Frank Martin's *Concerto for 7 Wind Instruments and Percussion*, Charles Ives' *Unanswered Question*, Alexandra Pakhmutova's *Concerto for Trumpet*, Dmitri Shostakovich's *Concerto for Piano, Trumpet and Orchestra*, Michael Haydn's *Concerto for Trumpet in C*, and Bach's *Cantata No. 51 for Soprano, Trumpet and Strings*. He has also been the trumpet soloist in the ESO's annual performance of Handel's *Messiah*. In 2002, an ESO Pops concert featured him in a performance emulating Bunny Berigan's rendition of *I Can't Get Started*. He was featured last spring with Heidi Klassen in Malcolm Forsyth's cantata setting of Longfellow's *Evangeline* for soprano, trumpet and chamber orchestra.

Alvin Lowrey was commissioned by the International Trumpet Guild to document the LP-era of classical solo trumpet recordings. This extensive 1700-page project, Lowrey's *International Trumpet Discography*, was published in 1990 by Camden House.

Prior to coming to Edmonton, Mr Lowrey taught at the University of Illinois (Champaign-Urbana), University of Northern Colorado (Greeley), Western Michigan University (Kalamazoo) and at Michigan State University (East Lansing). He has been teaching trumpet and chamber music at the University of Alberta for the past thirty years.

Michael Massey was born in England and emigrated to Canada in 1957. His early piano studies with Jean-Pierre Vetter Edmonton were the prime influence in his development as a musician. Later studies at the University of Alberta earned him a Bachelor of Music degree and the gold medal in piano performance of the Western Board of Music. Following his graduation he spent two years studying at the Geneva Conservatory where he was unanimously awarded the "Premier Prix de Virtuosité" and performed as soloist with L'Orchestre de la Suisse Romande.

Mr Massey's activities as a musician are many and varied. He has performed as a soloist and chamber musician throughout Canada, England and Scotland. As an accompanist he is particularly renowned for having worked with many major performing artists from Canada and abroad. He recently gave a course in conducting at the University of Alberta where he has had a long association as a coach (vocal and chamber music) and accompanist. Mr Massey is currently part of the collaborative pianist team for the Music and Sound summer programme at the Banff Centre for the Arts where he coaches, conducts and accompanies young instrumentalists from around the world. Mr Massey has appeared frequently as soloist with the Edmonton Symphony Orchestra, and has also been its orchestral pianist for over twenty-five years. He is active as a piano teacher and has appeared on numerous occasions on CBC radio and television.

As a conductor, he has been deeply influenced by his studies in England in 1984 with George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme. Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

Fordyce Chilcen Pier is Professor Emeritus at the Department of Music at the University of Alberta, where he taught Trumpet and Wind Band Conducting since 1973. He was Chair of the Department of Music from 1995 until his retirement in 2004.

Prior to coming to Alberta, Dr Pier worked for a decade in the Boston area as a free-lance trumpeter, contractor and teacher. He held teaching positions at Yale, Brown and Boston Universities, and performed with the New Haven Symphony, the Boston Philharmonia, the Boston Pops, the Boston Symphony Orchestra, the Boston Opera, the Boston Ballet and the Edmonton Symphony Orchestra. Since arriving in Alberta he has continued his professional activity, appearing frequently as soloist and chamber musician throughout Canada, on CBC, and in France, Germany, the Netherlands and Japan. He has also appeared widely as a clinician and conductor, frequently under the auspices of Yamaha, Canada, Ltd.

He is a past President of the Alberta Band Association, and a member of the International Trumpet Guild, the World Association of Symphonic Band Ensembles and the College Directors National Band Association. He is the 1999 recipient of the Peterkin Award, given by the honorary band fraternity Phi Mu Alpha for outstanding service to the profession of wind band conducting.

He has served as a member of the Board of Governors of the University of Alberta, the Music Advisory Committee at Grant MacEwan College, the Music Advisory Committee of the Alberta College Conservatory of Music, and as Chairman of the Edmonton Symphony Orchestra's Music Director Search and Programming Committees.

Russell Whitehead holds a Masters degree in Performance from the University of Michigan and from 1986 - 1991 was Principal Trumpet with the Saskatoon Symphony and apprentice conductor from 1989-1991. He has performed in numerous Music Theatre Contemporary Opera productions at The Banff Centre and 1996 was a performer and assistant music director for a contemporary opera, *The Nature of Water*, written by Georges Aperghis.

Russell is a founding member and past artistic director of the NOWAge Orchestra (1992-2000), an eclectic group dedicated to the 'theatre' of New Music. The NOWAge Orchestra received numerous grants from both Canada Council and the Alberta Foundation for the Arts for their interdisciplinary collaborations with dance and drama.

Russell has been a featured soloist with: the Saskatoon and Red Deer Symphonies, the 1995 International Computer Music Conference held at The Banff Centre, the Edmonton Cantando Band (2000), the New Edmonton Wind Sinfonia, the Alberta Baroque Ensemble and has recorded solo and chamber concerts for CBC radio. Russell was acting principal trumpet with the Edmonton Symphony Orchestra for one year and now holds the position of third trumpet. He also plays with Capital Brass, adjudicates in Alberta and Saskatchewan and teaches at the University of Alberta, King's College University and through his home.

Music at Convocation Hall

Music at Convocation Hall II

Guillaume Tardif, violin

Sunday, September 11, 2005
at 3:00 pm

Arts Building
University of Alberta

UNIVERSITY OF
ALBERTA

Program

Sonata in C Major, BWV 1005 (1720) — Johann Sebastian Bach (1685-1750)
- Adagio
- Fuga
- Largo
- Allegro Assai

Sonata (1945) — Béla Bartók (1881-1945)
- Tempo di ciaconna
- Fuga
- Melodia
- Presto

Pause

Sonata in D Minor, Op. 27, No. 3 'Ballade' (to George Enesco) (1923) — Eugène Ysaÿe (1858-1931)

Grand Caprice, a transcription of Schubert's 'Erlkönig', Op. 26 — Heinrich Wilhelm Ernst (1814-1865)

Variations on 'God Save the King', Op. 9 — Niccolò Paganini (1782-1840)

Recuerdos de la Alhambra (arr Ricci) — Francesco Tárrega (1852-1909)

Caprice Op. 10 No. 9, 'Les Arpèges' (Variations on 'God save the Emperor Franz', by Haydn) (1854) — Henryk Wieniawski (1835-1880)

Guillaume Tardif, violin

Born 1975 in Quebec City, Guillaume Tardif holds a Doctor of Musical Arts from the Eastman School of Music, University of Rochester, and a Premier Prix de Violon and Master of Music from the Conservatoire du Québec. He studied violin with Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Lorand Fenyves, and Moshe Hammer. He has appeared as soloist with many orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Peru), the Amadeus Ensemble (CBC Glenn-Gould Studio, Toronto), the Paraiba Symphony (Brazil), and the Remenyi Chamber Orchestra (Béla-Bartok Hall, Hungary). He has been a former leading violinist with various chamber ensembles, such as the Eastman String Ensemble, the Brandon Chamber Players, the New Brandon Trio and has performed in recital in major venues and universities across Canada, and for the Canadian Embassies in Peru, Norway, Sweden and Brazil. His performances have been broadcast on TV, radio and the internet on national and international networks. He has served as guest artist and teacher at universities and conservatories in Canada, South America and Europe, and as adjudicator for festivals and competitions. He was a faculty member at Brandon University (2000-2003), and an Eastman Fellow (1998-2000). He received various scholarships and was a Laureate at the Canadian Music Competition. He is the current President of the Alberta String Association. He has arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini. He has completed two CD recordings: *From the Library of Joseph Szigeti*, with Janet Scott-Hoyt (upcoming release) and *Virtuoso Encores* with Judith Kehler Siebert (Dell'Arco Publications).

Guillaume Tardif is Assistant Professor in the Department of Music at the University of Alberta.

Upcoming Events

September
16 Friday, 8:00 pm
Kilburn Memorial Concert
Visiting Artist **Gilbert Kalish, piano**
Admission: $15/student/senior, $20/adult

17 Saturday, 9:00-11:00 am
Piano Masterclass
Visiting Artist **Gilbert Kalish**
Free admission

22 Thursday, 5:00 pm
Hear's toYour Health
Martin Riseley, violin
Ronda Metszies, cello
Patricia Tao, piano
"Kakadu" Variations: Beethoven
Piano Trio no. 1: Arensky
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

October
2 Sunday, 3:00 pm
Music Alumni in Concert
Admission: $15/student/senior, $20/adult

3 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music.
Free admission

7 Friday, 8:00 pm
Music at Convocation Hall II
Marcia Swanston, mezzo soprano
Aaron Au, viola
Michael Massey, piano
An Enchanted Evening
Two Songs, Op 91: Johannes Brahms
: Gestillte Sehnsucht
: Geistliches Wiegenlied
Quatre poemes, Op 5: Charles Loeffler
Des Knaben Wunderhorn (excerpts): Gustav Mahler
Märchenbilder (viola and piano): Robert Schumann
Admission: $15/student/senior, $20/adult

17 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Sunday, 8:00 pm
University Symphony Orchestra
Michael Massey, conductor
Soloist: **Jacques Després, piano**
Egmont Overture: Beethoven
Firebird Suite: Stravinsky
Piano Concerto No 2: Brahms
Admission: $10/student/senior, $15/adult

24 Monday, 8:00 pm
The University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/student/senior, $15/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Nicholas Arthur

KILBURN

MEMORIAL CONCERT SERIES

2005 Season

Presenting

Gilbert Kalish, piano

Friday, September 16, 2005
8:00 pm

Convocation Hall
Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Sonata in F Minor, Op. 13, No. 6 (1785) — Muzio Clementi (1752-1832)
- Allegro agitato
- Largo e sostenuto
- Presto

Fantasy Pieces, Op. 116 (1892) — Johannes Brahms (1833-97)
- No. 1 Capriccio in D Minor : Presto energico
- No. 2 Intermezzo in A Minor : Andante
- No. 3 Capriccio in G Minor : Allegro passionato
- No. 4 Intermezzo in E Major : Adagio
- No. 5 Intermezzo in E minor : Andante con grazia ed intimissimo sentimento
- No. 6 Intermezzo in E Major : Andantino teneramente
- No. 7 Capriccio in D Minor : Allegro agitato

Intermission

Second Piano Sonata "Concord, Mass., 1840-1860" (1911-1915) — Charles Ives (1874-1954)
- i. Emerson
- ii. Hawthorne
- iii. The Alcotts
- iv. Thoreau

Piano Masterclass Saturday 17 September, 9:00 - 11:00 am
Convocation Hall, Arts Building

Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator, and as pianist in myriad performances and recordings, has established him as a major figure in American music making.

A native New Yorker and graduate of Columbia College, Mr Kalish studied with Leonard Shure, Julius Herford and Isabella Vengerova. He has been the pianist of the Boston Symphony Chamber Players since 1969 and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960's and 70's He is a frequent guest artist with many of the world's most distinguished chamber ensembles. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains long-standing duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw.

As educator he is Leading Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1968-1997 he was a faculty member of the Tanglewood Music Center and served as the "Chairman of the Faculty" at Tanglewood from 1985-1997. He often serves as guest faculty at distinguished music institutions such as the Banff Centre and the Steans Institute at Ravinia, and is renowned for his master class presentations.

Mr Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' *Concord Sonata* and Sonatas of Joseph Haydn, an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th Century by composers such as Carter, Crumb, Shapey and Schoenberg. In 1995 he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time. In January of 2002, he was the recipient of the Chamber Music America's Service Award for his exceptional contributions in the field of chamber music.

Back in the 1970s a group of dedicated, talented artists came together to create a remarkable collection of recordings of contemporary American music for the Nonesuch label and Gilbert Kalish contributed the music of George Crumb and Charles Ives. A Yankee insurance salesman, Ives led "a strange double life," says Kalish. "He didn't want to hear what was going on, and lived in a kind of isolation. He wanted to hold on to his own vision." His music is full of innovative, forward looking language, but Ives developed his style independently of the European modernists.

Nicholas Arthur Kilburn
Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly NAK Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of ***Gilbert Kalish*** here tonight is made possible by the generosity of the Kilburn family.

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2004: Nathan Berg, baritone
2005: (spring) Octagon 2005

FACULTY OF ARTS
UNIVERSITY OF ALBERTA

Hear's to your Health

Martin Riseley, violin
Ronda Metszies, cello
Patricia Tao, piano

Thursday, September 22, 2005
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

Program

Piano Trio in G Major, "Kakadu Variations," Op. 121a — Ludwig van Beethoven (1770-1827)

Piano Trio in D Minor, Op. 32 — Anton Arensky (1861-1906)

I. Allegro moderato
II. Scherzo: Allegro molto
III. Elegia: Adagio
IV. Finale: Allegro non troppo

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.

Ronda Metszies was born and raised in Edmonton, where she studied cello with Sheila Laughton. After receiving her Bachelor of Music Degree with honours from the University of Victoria, she continued her studies in Edmonton with Tanya Prochazka and then in Germany and Austria, where she worked with Julius Berger, Friedrich Sellheim and Heinrich Schiff.

Ronda has released two CDs of music for cello and piano on the Arktos label, both of which are frequently played on CKUA and CBC radio, as well as a music video for *Bravo!* Television. Until recently, Ronda was living in Los Angeles, where she performed regularly at the University of Southern California and in several local chamber music recital series. In addition to playing with the ESO, Ronda teaches at Alberta College and has a special interest in early music.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious $30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

Upcoming Events

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2 Sunday, 3:00 pm
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Admission: $15/student/senior, $20/adult

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Music at Noon,
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: Geistliches Wiegenlied
Quatre poemes, Op 5: Charles Loeffler
Des Knaben Wunderhorn (excerpts):
Gustav Mahler
Märchenbilder (viola and piano):
Robert Schumann
Admission: $15/student/senior, $20/adult

12 Wednesday, 8:00 pm
Ivan Ženatý, violin
Katarína Ženatá, piano
Sonata G dur, KV 301: Mozart
Romance for Violin and Piano: Gemrot
Sonata F dur: Dvořák
Melancholic Serenade, Op. 26:
Tchaikovsky
"Le Carneval Russe", Op. 11: Wieniawski
Three Caprices for Violin and Piano:
Paganini/Kreisler
Les Adieux: Filas
Fantasia "Faust": Sarasate
Admission: $15/student/senior, $20/adult

17 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music. Free admission

23 Sunday, 8:00 pm
University Symphony Orchestra
Michael Massey, conductor
Soloist: **Jacques Després, piano**
Egmont Overture: Beethoven
Firebird Suite: Stravinsky
Piano Concerto No 2: Brahms
Admission: $10/student/senior, $15/adult

24 Monday, 8:00 pm
The University of Alberta
and Grant MacEwan College
Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/student/senior, $15/adult

26 Wednesday, 7:00-9:30 pm
Trumpet Masterclass
Visiting Artist **Ole Antonsen**
Fine Arts Building 1-29
General admission: $20
For more information, call 492-0597

28 Friday, 3:00 pm-5:00 pm
Piano Masterclass
"Pedaling Technique"
Visiting Artist **Helmut Brauss**
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
Music at Convocation Hall I
Scott St John, violin
Marina Hoover, cello
Patricia Tao, piano
Celebration of Shostakovich's
100th birthday
Trio, No 1, Op 8; Trio, No 2, Op 67:
Dmitri Shostakovich
Trio in A Minor, Op 50:
Peter IlyitchTchaikovsky
Admission: $15/student/senior, $20/adult

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, October 3, 2005 at 12:10 pm

Program

Toccata in E Minor, BWV 914 (c1710) — Johann Sebastian Bach (1685-1750)

Moira Hopfe-Ostensen, piano

Piano Concerto No. 2 in B-Flat Major, Op. 19 (1801) — Ludwig van Beethoven (1770-1827)
I. Allegro con brio

Alison Kilgannon, piano
Jonathan Kilgannon, piano

Ten Variations in G major on
"Unser dummer Pobel meint" K 455 (1784) — Wolfgang Amadeus Mozart (1756-1791)

Melody Yong, piano

Danzas Argentinas, Op. 2 (1937) — Alberto Ginastera (1916-1983)
II. Danza de la moza donosa (Dance of the Gracious Maiden)

Bonnie McKeeman, piano

Music at Convocation Hall

Music at Convocation Hall II

An Enchanted Evening

Marcia Swanston, mezzo-soprano
Aaron Au, viola
Michael Massey, piano

Friday, October 7, 2005
7:15 pm *Pre-Concert Introduction*
by **D T Baker**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Maerchenbilder, Op. 113 (1851) — Robert Schumann (1810-1856)
1. Nicht schnell
2. Lebhaft
3. Rasch
4. Langsam, mit melancholischem Ausdruck

Des Knaben Wunderhorn (selections) (1887-1890) — Gustav Mahler (1860-1911)
Rheinlegendchen
Verlorne muh
Ich ging mit Lust durch einen gruenen Wald
Wo die schoenen Trompeten blasen
Lob des hohen verstands

Songs for Voice, Violin/Viola and Piano (1893-1894) — Charles Martin Loeffler (1861-1935)
Bolero triste
La chanson des Ingenues
La lune blanche
Reverie en sourdine (un peu a la maniere hongroise)
Le rossignol

Intermission

Fantasie on Mozart's *Don Giovanni* (1834) — Johann Nepomuk Hummel (1778-1837)

Trois Chansons de Bilitis (1897-1898) — Claude Debussy (1862-1918)
La flute de pan
La chevelure
Le tombeau de naiades

Zwei Gesange, Op. 91 (1884) — Johannes Brahms (1833-1897)
Gestillte Sehnsucht
Geistliches Wiegenlied

Translations

Gustav Mahler – Songs from Des Knaben Wunderhorn
Rheinlegendchen – Rhine Legend
Now I thresh by the Neckar, now I thresh by the Rhine;
Now I have a sweetheart, now I am alone!
What use is my threshing if the sickle doesn't cut?
What use is a sweetheart if she won't stay?

So if I am to thresh by the Neckar and by the Rhine,
then I'll throw in my golden ring.
It will flow with the Neckar and the Rhine,
And float right down into the deep sea.

And as it floats, the little ring, a fish will eat it!
The fish will eventually come to the King's table!
The king will ask whose ring it is,
and my sweetheart will say: "The ring belongs to me."

My sweetheart will hurry up hill and down hill,
and bring me back my ring!
"You can thresh by the Neckar, and thresh by the Rhine
if you will always throw your ring in for me!"

Verlorne mŭh – Lost effort
She: Laddie, let's go out!
Shall we? To look at our lambs?
Come, dear laddie!
Come, I beg you!

He: Silly lassie,
I won't go with you!

She: You want maybe a bit to nibble?
Fetch yourself something out of my pocket!
Fetch it, dear laddie!
Fetch it, I bet you!

He: Silly lassie,
I don't want to nibble anything! Nothing!

She: Ah, shall I give you my heart?
so you'll always think of me?
Take it! Dear laddie,
Take it, I beg you!

He: Silly lassie,
I don't want it!

Ich ging mit Lust durch einen grűnen wald – I walked with joy through a green wood

I walked with joy through a green wood;
I heard the birds singing.
they sang so youthfully, they sang so maturely,
those small birds in the green wood!
How gladly I listened to their singing!

Now sing, now sing, Lady Nightingale!
sing by my sweetheart's house:
just come when it's dark,
when no one is on the street -
then come to me!
I will let you in.

The day was gone, night fell;
he went to his sweetheart.
He knocks so softly on the ring:
"Eh, are you sleeping or are you awake, my dear?
I have been standing here so long!"

"Even if you've been standing there so long,
I haven't been sleeping;
I let my thoughts wander:
where is my beloved,
where has he been for such a long time?"

"Where have I been for such a long time?
That I should like to tell you:
with beer and also red wine,
with a brown-haired maiden,
quickly forgetting you."

The moon gazes through the little window,
at this tender, sweet love;
the nightingale sang the whole night.
You sleeply maiden, stay alert!
Where is your beloved staying?

Wo die schönen trompeten blasen – Where the beautiful trumpets sound
Who is then outside, and who is knocking,
Who can so softly, softly waken me?
It is your darling,
Arise and let me come in to you!

Why should I stand here any longer?
I see the dawn arrive,
The dawn, two bright stars,
With my darling would I gladly bee,
With my heart's most beloved!

The maiden arose and let him in;
She welcomed him as well:
Welcome, my beloved boy,
You have stood outside so long!

She reached to him her snow-white hand.
From afar a nightingale sang;
The maiden began to weep.

Oh, do not cry, my darling,
Next year you shall be my own!
My own shall you certainly be,
As no one else on earth is.
O Love on the green earth!

I go to war on the green heath,
The green heath that is so broad!
It is there where the beautiful trumpets blow,
There is my house of green grass!

Lob des hohen verstands - In praise of higher understanding
Once in a deep valley,
The cuckoo and the nightingale
Had a contest:
To sing the Masterpiece.
To win by art or to win by luck,
Fame would the victor gain.

The cuckoo said: "If it pleases you,
I will nominate the judge."
And he named the donkey right away.
"Since he has two huge ears,
He can hear so much better
And will know what is correct."

They soon flew before the judge
And when the issue was explained to him,
He told them they should sing.

Lob des hohen verstands - In praise of higher understanding (cont'd)
The nightingale sang out sweetly!
The donkey said: You make me dizzy!
You make me dizzy! Eee-yah!
I can't get it into my head!

The cuckoo then quickly started
his song through thirds and fourths and fifths;
The donkey found it pleasing, and only said
Wait! Wait! Wait! I will pronounce judgement now.
Well have you sung, Nightingale!
But, Cuckoo, you sing a good chorale!

And you keep the rhythm finely and internally!
Thus I say according to my sublime understanding,
And, although it may cost an entire land,
I will let you win!

Charles Martin Loeffler
Boléro triste – Sad Bolero (Gustav Kahn)
As long as the child preferred to me such a flute player
or zither singer or cymbals player at the ball
Little mattered to me
Whether she might love such a flute player or the zither strummer.
At the crossroads I fell struck
Struck by a sword thrust.
From whom? Flute player or zither strummer?
How long the night is to die so late

La chanson des Ingénue – The song of the Ingenues (Paul Verlaine)
We are the Ingénues
With flat bandeaus, with blue eyes,
Who live, almost unknown,
In novels that are seldom read.

We go arms intertwined,
And the day is no purer
Than the depths of our thoughts,
And our dreams are of azure;

And we run by the meadows
And laugh and prattle
From dawn to dusk,
And chase butterflies;

And the bonnets of shepherdesses
Protect our fresh bloom,
And our dresses – so light –
Are extremely white;

La chanson des Ingénue – The song of the Ingenues (cont'd)
The Richelieus, the Caussades
And the knights Faublas
Lavish on us glances,
Greetings, and "alasses!"

But in vain, and their mimicry
Falls flat on its face
Before the ironical pleats
Of our averted skirts;

And our ingenuousness mocks
The imaginations
Of these wall-razers,
Although at times we feel

Our hearts beat beneath our mantles
At secret thoughts,
Knowing ourselves the future
Lovers of libertines.

La lune blanche – The white moon (Paul Verlaine)
The white moon
Shines in the woods;
From each branch
Emanates a voice
Under the boughs…

O beloved.

The pond reflects,
Deep mirror,
The silhouette
Of the black willow
Where the wind weeps…

Let us dream, it is the hour.

A vast and tender
Appeasement
Seems to descend
From the sky
Which the star makes iridescent…

It is the exquisite hour.

Rêverie en sourdine – Muted Reverie
Calm in the twilight
Made by the high branches,
Let us imbue our love
With this deep silence.

Let us dissolve our souls, our hearts,
And our enraptured senses,
Among the vague languors
OF the pines and the arbutus.

Half close your eyes,
Cross your arms on your breast,
And from your sleeping heart
Drive away forever all design.

Let us be persuaded
Of the breath of wind, soothing and soft,
That comes to your feet to ruffle
The waves of the russet grass.

And when the evening, solemn,
Falls from the black oaks,
Voice of our despair,
The nightingale will sing.

Claude Debussy - Chansons de Bilitis (Pierre Louys)
La flûte de Pan – The Pan Pipes
For the festival of Hyacinths
he gave me a syrinx, a set of pipes made
from well-cut reeds joined
with the white wax
that is sweet to my lips like honey.

He is teaching me to play, as I sit on his knees;
but I tremble a little.
He plays it after me, so softly
that I can scarcely hear it.

We are so close that we have
nothing to say to one another;
but our songs want to converse,
and our mouths are joined
as they take turns on the pipes.

La flűte de Pan – The Pan Pipes (cont'd)
It is late:
here comes the chant of the green frogs,
which begins at dusk.
My mother will never believe
I spent so long
searching for my lost waistband.

La chevelure – The Hair
He told me: "Last night I had a dream.
Your hair was around my neck,
it was like a black necklace
round my nape and on my chest.

"I was stroking your hair, and it was my own;
thus the same tresses joined us forever,
with our mouths touching,
just as two laurels often have only one root.

"And gradually I sensed,
since our limbs were so entwined,
that I was becoming you
and you were entering me like my dream."

When he'd finished,
he gently put his hands on my shoulders,
and gazed at me so tenderly
that I lowered my eyes, quivering

le tombeau des Naïades - The tomb of the water-nymphs
I was walking along in the frost-covered woods;
in front of my mouth
my hair blossomed in tiny icicles,
and my sandals were heavy
with muddy caked snow.

He asked: "What are you looking for?"
"I'm following the tracks of the satyr -
his little cloven hoofprints alternate
like holes in a white cloak."
He said: "The satyrs are dead.

"The satyrs are dead, and the nymphs too.
In thirty years there has not been such a terrible winter.
That's the trail of a he-goat.
But let's pause here, where their tomb is."

le tombeau des Naïades - The tomb of the water-nymphs (cont'd)
With his hoe he broke the ice
of the spring where the water-nymphs used to laugh.
There he was, picking up large cold slabs of ice,
lifting them toward the pale sky,
and peering through them.

Johannes Brahms – Zwei gesange
Gestillte sehnsucht – Satisfied Longing (Friedrich Rűckert)
Steeped in a golden evening glow,
how solemnly the forests stand!
In gentle voices the little birds breathe
into the soft fluttering of evening breezes.
What does the wind whisper, and the little birds?
They whisper the world into slumber.

You, my desires, that stir
in my heart without rest or peace!
You longings that move my heart,
When will you rest, when will you sleep?
By the whispering of the wind, and of the little birds?
You yearning desires, when will you fall asleep?

Alas, when no longer into the golden distance
does my spirit hurry on dream-wings,
when no more on the eternally distant stars
does my longing gaze rest;
Then the wind and the little birds
will whisper away my longing, along with my life.

Geistliches Wiegenlied (Emanuel von Geibel)
You who hover
Around these palms
In night and wind,
You holy angels,
Silence the treetops,
My child is sleeping.

You palms of Bethlehem
In the roaring wind,
How can you today
Bluster so angrily!
O roar not so!
Be still, bow
Softly and gently;
Silence the treetops!
My child is sleeping.

Geistliches Wiegenlied (Emanuel von Geibel) (cont'd)
The child of heaven
Endures the discomfort,
Oh, how tired he has become
Of earthly sorrow.
Oh, now in sleep,
Gently softened,
His pain fades,
Silence the treetops!
My child is sleeping.

Fierce cold
Comes rushing,
How shall I cover
The little child's limbs?
O all you angels,
You winged ones
Wandering in the wind.
Silence the treetops!
My child is sleeping.

Silence the treetops!
My child is sleeping.

Program Notes
By Niyati Dhokai

Robert Schumann
b. Zwickau, Germany, 8 June 1810
d. Endenich, Germany, 29 July 1856

Märchenbilder, op. 113 (1851)
Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Märchenbilder ("Fairytale Pictures") was composed in just four days in March 1851, during the time of Schumann's first official musical appointment as musical director in Dusseldorf.

Fairytales were thriving during this time in Germany, written by Romantic poets and writers such as Hans Christian Andersen and E.T.A. Hoffmann. Schumann, who is known for having been quite well-read, strove to compose fairytales in his own medium, writing two "Fairytale" works for chamber musicians. Schumann chose the viola to express the warmth and richness of fairytales in these works. Märchenbilder, Op. 113, is written for viola and piano, and *Märchenerzählungen*, Op. 132, for clarinet, viola and piano.

Schumann is known for expressing the personal nature of Romanticism in his works, particularly through the harmony and rhythm of his compositions. These characteristics are quite evident in Märchenbilder. The viola and piano share the principal motive in the first movement, Nicht schnell ("Not fast"). The second movement, Lebhaft ("Lively"), is characterized by its vibrant rhythms. Rasch ("Quick") is the third movement, which is distinguished through a contrasting middle section. The fourth movement, Langsam, mit melancholischem Ausdruck ("Slow, with melancholy expression"), is beautifully lyrical.

Gustav Mahler
b. Kalischt, Bohemia, 7 July 1860
d. Vienna, 18 May 1911

Des Knaben Wunderhorn (1887–1890)
Rheinlegendchen
Verlorne Muh
Ich ging mit Lust durch einen grünen Wald
Wo die schönen Trompeten blasen
Lob des hohen Verstands

During Mahler's lifetime, he was known as a conductor. Much of the respect for his symphonies came after his death, though Mahler's songs were admired even during his lifetime. Mahler's gifts in regards to composing melody are recognized in his symphonies and featured in his songs.

Mahler composed nine songs for voice and piano to texts from *Des Knaben Wunderhorn* ("The Youth's Magic Horn") from 1887 – 1890. The title comes from the famous compilation of German folk poetry compiled by Achim von Arnim and Clemens Brentano and first published in 1805. The poems include ballads, idylls, children's songs, and war songs; their emotional range has made them appealing to many composers, of whom Mahler is the best-known. In fact, other texts from this collection inspired Mahler's Symphonies No. 2 – 5, which are often regarded to as *Des Knaben Wunderhorn* symphonies.

Mahler's vision with these poems is comparable to Schumann's desire to express admirable written works into his own medium.

Charles Martin Loeffler
b. Schöneberg near Berlin, 30 Jan 1861
d. Medfield, Massachusetts, 19 May 1935

Songs for voice, violin/viola and piano (1893 - 1894)

Bolero triste
La chanson des Ingenues
La lune blanche
Reverie en sourdine (un peu a la maniere hongroise)
Le rossignol

Loeffler was a German-born American composer; he studied violin and composition at the Hochschule für Musik in Berlin (1874–7) and privately in Paris. He immigrated to the United States in 1881 and spent 21 years as an assistant leader and soloist in the Boston Symphony Orchestra. A strong advocate of French music, Loeffler identified so strongly with it that he claimed to be from Alsace, the German-French border territory. Not surprisingly, then, his own compositions can be characterized as impressionistic or symbolist, using colour and nuance to create a musical atmosphere.

These five songs set the poetry of Baudelaire and Verlaine, using a musical style similar to that of Franck and Debussy, along with a sense of instrumental colour that suggests the influence of Russian music. These songs display Loeffler's talents as an expressive melodist, intertwining the music of the viola into beautiful duets that showcase the sensitive elements of the poetry.

Johann Nepomuk Hummel
b. Pressburg (now Bratislava), 14 November 1778
d. Weimar, 17 October 1837

Fantasie on Mozart's Don Giovanni (1834)

Hummel was an Austrian composer virtuoso pianist of Slovak origin. A child prodigy, at the age of seven he studied with Mozart for two years free of charge. Hummel was also taught by Muzio Clementi, Johann Georg Albrechtsberger, Joseph Haydn, and Antonio Salieri, and Ludwig van Beethoven became a fellow student and good friend.

Hummel's music marked a transition from the Classical to Romantic eras. His piano method influenced modern pianists through his pupil Carl Czerny, who went on to teach Franz Liszt.

Although Hummel and Beethoven received instruction from some of the same teachers, their compositional styles were very different. While Beethoven is known for warmth, artistry, and rich Romanticism, Hummel preferred the evenness and transparency of the Viennese piano, developing the style and texture of Mozart. His music is known for is its clarity, tone, delicacy, and evenness.
Hummel particularly enjoyed improvisation, and the piece on tonight's program provides an example of the popular practice of improvising (and, as here, writing down for publication) a fantasy on a popular melody or on themes from an entire opera. His usual formula included a fantasy-like introduction, popular themes and/or themes that had been heard at a recent performance, and free variations ending with the paraphrase of the theme from an opera finale.

Claude Debussy
b. Saint-Germain-en-Laye, Yvelines, France, 22 August 1862
d. Paris, 25 March 1918

Trois Chansons de Bilitis (1897 – 1898)

I. La flute de pan
II. La chevelure
III. Le tombeau des Naiades

Often considered the developer of the musical equivalent of impressionism in painting, Debussy was a crucial figure in the transition from late-Romantic to 20th Century music. His sources for this transition were numerous and extremely diverse. For instance, the Paris Exhibition of 1889 introduced the composer to the Javanese gamelan and its pentatonic music, modal music, and Russian music influenced him with its vivid colorations. Debussy was also introduced to Sufi Indian music during the same year, by musicians who demonstrated the technique of their stringed instrument, the *vina*, to him. The *Trois chansons de Bilitis* show yet another strand of Debussy's influences, in this case classical mythology in a distinctively French tradition.

The *Trois Chansons de Bilitis* are a musical adaptation of poems written by Pierre Louys. The poems were actually tailored by Louys as songs for voice and piano, and feature an elegant sensuality and a refined style. The music embodies the moods and images of the poems with their suggestive melodies, modalism, and nimble rhythms.

Johannes Brahms
b. Hamburg, 7 May 1833
d. Vienna, 3 August 1897

Zwei Gesange, Op. 91 (1884)
Gestillte Sehnsucht
Geistliches Wiegenlied

Although Brahms is often regarded as the symphonic successor of Beethoven, whom he venerated, he is also considered one of the greatest composers of the lieder, in the tradition of Schubert, whom he also admired greatly. As Schubert had also occasionally done, he here adds a second instrument (the viola) to the standard voice and piano of the lied.

Brahms wrote this piece for his friend, the violinist Joseph Joachim, and his wife Adele Joachim, a professional singer. The couple was on the verge of divorce, and Brahms wrote this piece for them in hope of advising peace between them. While the first song was written in 1884, at the time of the divorce, the second song had actually been written to celebrate the birth of Joseph's son 20 years earlier. Unfortunately, the two songs were not performed by the Joachims, due to their divorce, but Adele enjoyed them very much and sang them on several occasions.

This work features Brahms's first engagement in writing exclusively within the alto register. The violist matches the range and timbre of the alto, and the viola is used as a solo instrument and as counterpoint to the vocal line.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Michael Massey was born in England and emigrated to Canada in 1957. His early piano studies with Jean-Pierre Vetter Edmonton were the prime influence in his development as a musician. Later studies at the University of Alberta earned him a Bachelor of Music degree and the gold medal in piano performance of the Western Board of Music. Following his graduation he spent two years studying at the Geneva Conservatory where he was unanimously awarded the "Premier Prix de Virtuosité" and performed as soloist with L'Orchestre de la Suisse Romande.

Mr Massey's activities as a musician are many and varied. He has performed as a soloist and chamber musician throughout Canada, England and Scotland. As an accompanist he is particularly renowned for having worked with many major performing artists from Canada and abroad. He recently gave a course in conducting at the University of Alberta where he has had a long association as a coach (vocal and chamber music) and accompanist. Mr Massey is currently part of the collaborative pianist team for the Music and Sound summer programme at the Banff Centre for the Arts where he coaches, conducts and accompanies young instrumentalists from around the world. Mr Massey has appeared frequently as soloist with the Edmonton Symphony Orchestra, and has also been its orchestral pianist for over twenty-five years. He is active as a piano teacher and has appeared on numerous occasions on CBC radio and television.

As a conductor, he has been deeply influenced by his studies in England in 1984 with George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme.

Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

Marcia Swanston, mezzo-soprano, enjoys a varied career commanding an astounding array of vivid operatic roles as well as a wide variety of oratorio and concert repertoire. She has received critical acclaim for her wide-ranging acting ability as well as for her dramatic musical interpretation and technical ease.

Her appearances with major opera companies across Canada and the United States include roles ranging from Azucena in "Il Trovatore" (Pacific Opera) and Mrs. Grose in "The Turn of the Screw" (COC, L'Opera de Montreal and Pacific Opera) to Marcellina in "Le Nozze de Figaro (COC and Vancouver Opera). In the realm of Canadian composition, Marcia has appeared in the premieres of "Mario and the Magician" by Harry Somers (COC), "Nosferatu" by Randolph Peters (COC and Manitoba Opera) and "Florence, the Lady with the Lamp" by Timothy Sullivan (Elora Festival). Highlights of recent performances include Mrs. Sedley in L'Opera de Montreal's "Peter Grimes", Czipra in "Zigeunerbaron" with Pacific Opera Victoria, Beethoven's Symphony No. 9 with the Toronto Symphony Orchestra, recitals of "Des Knaben Wunderhorn" by Mahler with Kevin McMillan and John Hess and a CD recording of "Serinette" an opera by Harry Somers.

After receiving a B.Mus. from the University of Lethbridge, Marcia completed post-graduate studies in England at the Guildhall School of Music and Drama, as well as extensive study at the Britten Pears School for Advanced Musical Study in Suffolk. She taught voice at the University of Western Ontario for three years before moving to Halifax to join the Dalhousie Music Department in the fall of 2001.

Upcoming Events

October
17 Monday, 12:00 pm
Noon Hour Organ Recital
featuring **Meghan Bowen**, **Philip Chow** and **Yoon Park**
Works by Guilain, JS Bach, Elgar, Widor, and Mozart
Free admission

22 Saturday, 10:00 am-12:00 pm
Strings Masterclass
Visiting Artists
Turtle Island Quartet - Jazz
Studio 27, Fine Arts Building
General admission: $10.00
Alberta Strings Assoc members: $5.00
For more information, call 492-8112

23 Sunday, 8:00 pm
University Symphony Orchestra
Michael Massey, conductor
Soloist: **Jacques Després, piano**
Egmont Overture: Beethoven
Firebird Suite: Stravinsky
Piano Concerto No 2: Brahms
Admission: $10/student/senior, $15/adult

24 Monday, 8:00 pm
The University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/student/senior, $15/adult

26 Wednesday, 7:00-9:30 pm
Trumpet Masterclass
Visiting Artist **Ole Antonsen**
Fine Arts Building 1-29
General admission: $20
For more information, call 492-0597

27 Thursday, 10:00 am-12:00 pm
Strings Masterclass
Visiting Artist
Scott St John, violin/viola
Studio 27, Fine Arts Building
General admission: $10.00
Alberta Strings Assoc members: $5.00
For more information, call 492-8112

28 Friday, 3:00 pm-5:00 pm
Piano Masterclass
"Pedaling Technique"
Visiting Artist **Helmut Brauss**
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
Music at Convocation Hall I
Scott St John, violin
Marina Hoover, cello
Patricia Tao, piano
Celebration of Shostakovich's 100th birthday
Trio, No 1, Op 8; Trio, No 2, Op 67: Dmitri Shostakovich
Trio in A Minor, Op 50: Peter IlyitchTchaikovsky
Admission: $15/student/senior, $20/adult

31 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

November
5 Saturday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William Street, Director
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

Upcoming Events (cont'd):

November
13 Sunday, 3:00 pm
Music at Convocation Hall II
Nora Bumanis, harp
Julia Shaw, harp
Laura Neeland, harp
Elise Neeland, harp
Sixth French Suite (arr Carlos Salzedo):
Johann Sebastian Bach
Spanish Dance Nos 2 and 5
(arr Carlos Salzedo):
Eduardo Granados
Guitarre: A Hasselmans
Waltzes and Promenades: J Marson
Variationen zur Gesundung von Arinuschka :
Arvo Part
Silence Wakes My Song: John Estacio
Steel, Chanson Dans La Nuite, Tango: Carlos Salzedo
Goal's Ruahd Rose: Alan Gilliland
Kora Dances: Malcolm Forsyth
Admission: $15/student/senior, $20/adult

14 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

14 Monday, 8:00 pm
Faculty Recital
Milton Schlosser, piano
Admission: $15/student/senior, $20/adult

20 Sunday, 3:00 pm
Graduate Student Recital
The Pink Element Ensemble
Wei Hsi Hu, conductor
Free admission

20 Sunday, 8:00 pm
U of A Davis Concert Organ
Constellations: Organ Extravaganza
A Concert in Honour of the late
Dr Stuart Davis
Featuring the consummate artistry of
Distinguished Visiting Artist
David Palmer, organ
(University of Windsor, Ontario)
with **Brian Jones, percussion**
and *Duo Majoya* : **Marnie Giesbrecht**
and **Joachim Segger, organists**
Constellations: A concerto for organ and
percussion: Dan Locklair
Cortége and Litany: Marcel Dupré
Shadow Variariations: Brent Lee
Sarum Variations on an Advent Chant:
Deirdre Piper
Symphony No. VI, I Allegro:
Charles-Marie Widor
Variations on an Original Theme for Organ
Duet: Barrie Cabena
Winspear Centre for Music
For ticket information, call 428-1414

The following events have been CANCELLED:

October
12 Wednesday, 3:00-5:00 pm
Strings Masterclass
Visiting Artist
Ivan Zenaty, violin

12 Wednesday, 8:00 pm
Ivan Ženatý, violin
Katarína Ženatá, piano

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, Univerrsity of Alberta
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University of Alberta
Department of Music

Symphonic Wind Ensemble

William H Street, Director
Po-Yuan Ku
Graduate Student Conductor

October 14, 2005 at 11:30 am

Alberta Band Conference
Performing Arts Centre
Red Deer College

Program to be selected from:

Trauermusik (1844)	Richard Wagner (1813-1883)
Sinfonietta (1961) Introduction and Rondo Pastoral Nocturne Dance Variations	Ingolf Dahl (1912-1970)
Marche Hongroise (Rakoczy) (1846)	Hector Berlioz (1803-1869)
Introduction, Theme and Variations (1809)	Giacchino Rossini (1792-1868)

Soloist: **Dennis Prime, clarinet**

Twelve Seconds to the Moon	Robert W Smith (b. 1958)

The University of Alberta Symphonic Wind Ensemble

A group of 40 of the university most qualified musicians, directed by Professor William H Street, performs the most serious and challenging wind band music available. Essentially one player to a part, the repertoire is largely music originally conceived for wind band. Recognized in national festivals and internationally, the Symphonic Wind Ensemble performs two concerts a year in Convocation Hall and several performances away from the campus and for special events.

William H Street is Professor of Music at the University of Alberta where he directs the Symphonic Wind Ensemble, teaches saxophone and chamber music and is Area Coordinator for Wind and Percussion Instruments.

Dennis Prime, clarinet soloist, is Visiting Professor of Clarinet & Chamber Music at the University of North Florida. He is the Director of Canadian Cantando Festivals, former Dean of the New World School of the Arts (Miami, Florida) and former Director of the Alberta College Conservatory of Music.

Symphonic Wind Ensemble, 2005-2006
William H Street, Director
Po-Yuan Ku, Graduate Student Conductor

Piccolo
Megan Kan
Adam Ferland

Flute I
Aura Giles
Stefanie Wermann

Flute II
Leigh-Anne Rattray
Elizabeth Hawryluk
Megan Kan
Adam Ferland

Oboe I & II
Alyssa Miller
Sherri Cohen-Roy

E-Flat Clarinet
Lyndsey Cohen

Clarinet I
Michelle Davies

Clarinet II
Ashley Callihoo
Tammy Kam
Mien Jou

Clarinet III
Janna Trace
Chelsea Coulter

Alto Clarinet
Ashley Callihoo

Bass Clarinet
Ashley Callihoo
Mien Jou

Bassoon I
Kevin Harris

Bassoon II
Lyndsey Cohen

Alto Saxophone I
Daniel Davis

Alto Saxophone II
Thomas Goulet

Tenor Saxophone
Michael Morimoto

Baritone Saxophone
Po-Yuan Ku

Horn I
Olwyn Supeene

Horn II
Jennifer Reimer
Leif Anderson

Horn III
Kathryn Magnan

Horn IV
Jackie Szaszkiewicz

Cornet I
Ryan Frizzell
Ashley Clelland

Cornet II
Calvin Loewen
Janita Burgess

Cornet
Katherine Janhsen
Sarah Mills
Chelsea Mandrusiak

Trombone I III
Erika Hagen

Trombone II
Todd Carson

Trombone III
Monica Walczak

Euphonium
Amy Beinert

Tuba
Devin Cook

Percussion
Shauna Hosegood
Francis Tenorio
Stephen Stone
Ryan Laslop
Chelsea Mandrusiak

Piano
Francis Tenorio
Megan Kan

Harp
Megan Kan

Upcoming Events

October
17 Monday, 12:00 pm
Noon Hour Organ Recital
featuring **Meghan Bowen, Philip Chow** and **Yoon Park**
Works by Guilain, JS Bach, Elgar, Widor, and Mozart
Free admission

22 Saturday, 10:00 am-12:00 pm
Strings Masterclass
Visiting Artists
Turtle Island Quartet - Jazz
Studio 27, Fine Arts Building
General admission: $10.00
Alberta Strings Assoc members: $5.00
For more information, call 492-8112

23 Sunday, 8:00 pm
University Symphony Orchestra
Michael Massey, conductor
Soloist: **Jacques Després, piano**
Egmont Overture: Beethoven
Firebird Suite: Stravinsky
Piano Concerto No 2: Brahms
Admission: $10/student/senior, $15/adult

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The University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/student/senior, $15/adult

26 Wednesday, 7:00-9:30 pm
Trumpet Masterclass
Visiting Artist **Ole Antonsen**
Fine Arts Building 1-29
General admission: $20
For more information, call 492-0597

27 Thursday, 10:00 am-12:00 pm
Strings Masterclass
Visiting Artist
Scott St John, violin/viola
Studio 27, Fine Arts Building
General admission: $10.00
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For more information, call 492-8112

28 Friday, 3:00 pm-5:00 pm
Piano Masterclass
"Pedaling Technique"
Visiting Artist **Helmut Brauss**
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
Music at Convocation Hall I
Scott St John, violin
Marina Hoover, cello
Patricia Tao, piano
Celebration of Shostakovich's 100th birthday
Trio, No 1, Op 8; Trio, No 2, Op 67: Dmitri Shostakovich
Trio in A Minor, Op 50: Peter IlyitchTchaikovsky
Admission: $15/student/senior, $20/adult

31 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

November
5 Saturday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William Street, Director
Admission: $10/student/senior, $15/adult

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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Noon-Hour Organ Recital

with Organists

Meghan Bowen

Philip Chow

Yoon Park

Monday, October 17, 2005
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Suite du Second Ton — Jean Adam Guilain (1702-1739)
- Prelude
- Duo
- Basse de Trompette

Meghan Bowen

Fantasia in G (Piece d'Orgue), BWV 572 — Johann Sebastian Bach (1685-1750)
- Très vitement - Gravement - Lentement

Philip Chow

Imperial March — Sir Edward Elgar (1857-1934)
- Arranged by George C Martin

Philip Chow

Andante in F Major, K.616 — Wolfgang Amadeus Mozart (1756-1791)

Yoon Park

Symphony, Op. 42, No. 5 — Charles-Marie Widor (1844-1937)
- I Allegro

Yoon Park

The audience is invited to come up to the organ loft following the recital, to view the organ and new computer system.

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

October
23 Sunday, 8:00 pm
University Symphony Orchestra
Michael Massey, conductor
Soloist: **Jacques Després, piano**
Egmont Overture: Beethoven
Firebird Suite: Stravinsky
Piano Concerto No 2: Brahms
Admission: $10/student/senior, $15/adult

24 Monday, 8:00 pm
The University of Alberta
and Grant MacEwan College
Jazz Bands
Tom Dust and Raymond Baril,
Directors
An Evening of Big Band Jazz
Admission: $10/student/senior, $15/adult

26 Wednesday, 7:00-9:30 pm
Trumpet Masterclass
Visiting Artist **Ole Antonsen**
Fine Arts Building 1-29
General admission: $20
For more information, call 492-0597

28 Friday, 3:00 pm-5:00 pm
Piano Masterclass
"Pedaling Technique"
Visiting Artist **Helmut Brauss**
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
Music at Convocation Hall I
Scott St John, violin
Marina Hoover, cello
Patricia Tao, piano
Celebration of Shostakovich's
100th birthday
Trio, No 1, Op 8; Trio, No 2, Op 67:
Dmitri Shostakovich
Trio in A Minor, Op 50:
Peter IlyitchTchaikovsky
Admission: $15/student/senior, $20/adult

31 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

November
5 Saturday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
William Street, Director
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

13 Sunday, 3:00 pm
Music at Convocation Hall II
Harps Nora Bumanis, Julia Shaw,
Laura Neeland, Elise Neeland,
Sixth French Suite (arr Carlos Salzedo):
Johann Sebastian Bach
Spanish Dance Nos 2 and 5
(arr Carlos Salzedo):
Eduardo Granados
Guitarre: A Hasselmans
Waltzes and Promenades: J Marson
Variationen zur Gesundung von
Arinuschka : Arvo Part
Silence Wakes My Song: John Estacio
Steel, Chanson Dans La Nuite, Tango:
Carlos Salzedo
Goal's Ruahd Rose: Alan Gilliland
Kora Dances: Malcolm Forsyth
Admission: $15/student/senior, $20/adult

14 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
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Department of Music
Free admission

department of Music

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Department of Music
University of Alberta

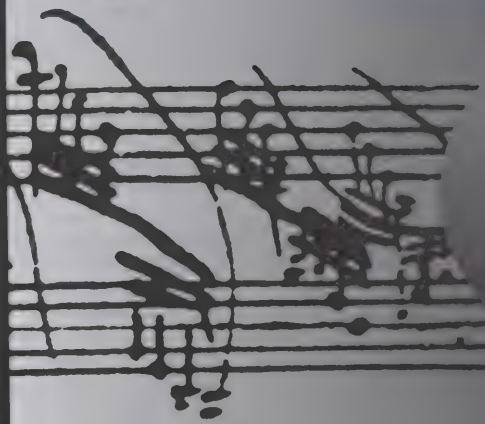
University Symphony Orchestra

Michael Massey, Conductor

Sunday, October 23, 2005 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta



Program

Ma Mère L'Oye (Mother Goose) Ballet (1911-1912) — Maurice Ravel (1875-1937)

Prélude

I. Danse du Rouet et Scène
II. Pavane de la Belle au bois dormant
III. Les entretiens de la Belle et de la Bête
IV. Petit Poucet
V. Laideronnette, Impératrice des Pagodes
VI. Le jardin féerique

Intermission

Piano Concerto No. 2, Op. 83 (1881) — Johannes Brahms (1833-1897)

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

Soloist **Jacques Després, piano**

Acclaimed by the press for his performances and recordings, pianist **Jacques Després** has appeared as soloist with many symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield. He also shared the stage in gala concerts with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Després tours have included numerous recitals broadcast on CBC radio. Després was recipient of the Frank Kopp Memorial Prize at the University of Maryland International Piano Competition, the First Prize at the Montreal Symphony Orchestra Competition; and the 'Prix d'Europe' awarded by the Musical Academy of Quebec. He also received grants from the Juilliard School, the Quebec Ministries of Education and Cultural Affairs, and the Canada Council for the Arts.

Dr Després was Artistic Director of the 'Summer Serenades' at the Staller Center of the New York State University at Stony Brook, where he also completed a doctorate in performance. He holds a Masters degree from the Juilliard School of Music, an Artist Diploma from Indiana University, and a Premier Prix de Piano from the Conservatoire de Québec. He studied with György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Jacques Després' numerous recordings are available on the Eroica, VDE/Gallo, Naxos, and Arktos labels. Jacques Després is Professor of Piano at the University of Alberta.

As a conductor, **Michael Massey** has been deeply influenced by his studies in England in 1984 with George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme.

Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

The University Symphony Orchestra, 2005-2006
Michael Massey, Conductor

Violin I
Alissa Cheung**
Sabrina Steed**
Christina Barry
Maria Barton
Janet Chung
Martine denBok
Daniel Gervais
Aaron Hryciw
Amy Kao
Corinne Ludwig
Catherine Robertson
Grant Sigurdson

Violin II
Quinn Grundy*
Carmen Yuen*
Rebecca Guigui
Ken Heise
Cynthia Johnston
Justin McKibbin
Rebecca Meltzer
Annie Meunier
Natalia Gómez Pérez
Michael Van

Viola
Jeanette Comeau*
Leanne Dammann*
Robin Leicht
Charlene VandenBorn

Cello
Anthony Bacon*
Martin Kloppers*
Jeff Faragher
John Fedor
Kathleen Ludwig
Caitlin Smith

Bass
Mark Radosh*
Jonathan Hickle
Thomas Martin
Roxanne Nesbitt
Ted Tessier

Harp
Laura Neeland*

Flute
Aura Giles*
Adam Ferland

Oboe
Alyssa Miller*
Matt Jaffray
Beth Levia +

English Horn
Beth Levia*+

Clarinet
Michelle Davies*
Tammy Kam

Bassoon
Ondřej Goliáš*
Lisa Hryciw

Contrabassoon
Ondřej Goliáš*

Horn
Olwyn Supeene*
Jen Reimer
Lee Solotki
Leif Anderson

Trumpet
Ryan Frizzell*
Ashley Clelland

Timpani
Ryan Laslop*

Percussion
Ryan Laslop*
Shauna Hosegood
Court Laslop
David Meagher
Steven Stone

**Concertmaster(s)
*Principal/Co-Principal
+Faculty

Upcoming Events

October
24 Monday, 8:00 pm
The University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Featuring works by Basie, Carter, Goodwin, Giuffre, Jobim, Jones, Mintzer, Nestico, and Schneider
Admission: $10/student/senior, $15/adult

26 Wednesday, 7:00-9:30 pm
Trumpet Masterclass
Visiting Artist **Ole Antonsen**
Fine Arts Building 1-29
General admission: $20
For more information, call 492-0597

27 Thursday, 10:00 am-12:00 pm
Strings Masterclass
Visiting Artist
Scott St John, violin/viola
Studio 27, Fine Arts Building
General admission: $10.00
Alberta Strings Assoc members: $5.00
For more information, call 492-8112

27 Thursday, 8:00 pm
Czech National Day Concert
Boris Krajny, piano
Featuring works by Bach-Busoni, Liszt, Schullhoff, Novak, Suk and Chopin
Admission: $15/student/senior, $20/adult

28 Friday, 3:00 pm-5:00 pm
Piano Masterclass
"Pedaling Technique"
Visiting Artist **Helmut Brauss**
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
Music at Convocation Hall I
Scott St John, violin
Marina Hoover, cello
Patricia Tao, piano
Celebration of Shostakovich's 100th birthday
Trio, No 1, Op 8; Trio, No 2, Op 67: Dmitri Shostakovich
Trio in A Minor, Op 50: Peter IlyitchTchaikovsky
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A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

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5 Saturday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William Street, Director
Rocky Point Holiday: Nelson
Trauermusik: Wagner
Sinfonietta: Dahl
Dance Suite: Horowitz
Toccata and Fugue in D Minor: JS Bach
Scenes from *the Louvre*: Dello Joio
Marche Hongroise: Berloiz
Twelve Seconds to the Moon: Smith
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

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department of Music

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JAZZ BAND

An Evening of Big Band Jazz

University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors

Monday, October 24, 2005 at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Jazz Band II

Blue Birdland — Jimmy Giuffre, arr Peter Blair

Dindi — Antonio Carlos Jobim, arr Rob McConnell

All of Me — Seymour Simons & Gerald Marks, arr Lennie Niehaus

Jenesse Graling, vocalist

Basie Straight Ahead — Sammy Nestico

Polka Dots and Moonbeams — Johnny Burke & James Van Heusen, arr Bob Lowden

Jenesse Graling, vocalist

How High the Moon — Nancy Hamilton & Morgan Lewis, arr Sammy Nestico

Intermission

Jazz Band I

It's Oh, So Nice — Sammy Nestico

Back Bone — Thad Jones

Ain't Misbehavin' — Fats Waller, Harry Brooks & Andy Razif, arr Jeff Jarvis

Lauren Busheikin, vocalist

A Time For Love — Johnny Mandel, arr Sammy Nestico

Green Piece — Maria Schneider

Almost Like Being In Love — Alan Lerner & Frederick Loewe, arr Lennie Niehaus

Lauren Busheikin, vocalist

Katy-Do — Benny Carter

Get In Line — Gordon Goodwin

U of A/Grant MacEwan College Jazz Bands, 2005-2006

Jazz Band I
Raymond Baril, Director

Saxophone
Cayley Burgess, UA
Lindsey Coulter, UA
Danny Davis, UA
Kalen Lumsden, GMC
Rustan McAllister, GMC

Trumpet
Matt Michielin, GMC
Ashley Clelland, UA
Jeff Bryant, GMC
Billy Davis, UA
Amber Grant, GMC

Trombone
Audrey Ochoa, UA
Marty Majorowicz, UA
Chris Lennie, UA

Bass Trombone
Owen Henshaw, UA

Piano
Brennan Cameron, GMC

Guitar
Ross Urquhart, UA

Bass
Josh McHan, GMC

Drums
Rory Quinn, GMC

Percussion
Geoff O'Brien, GMC

Vocalist
Lauren Busheikin, GMC

Jazz Band II
Tom Dust, Director

Alto Saxophone
Travis Palsky, GMC
Thomas Goulet, UA

Tenor Saxophone
Olga Kostenko, GMC
Ashley Callihoo, UA

Baritone Saxophone
Joseph DiFabio, UA

Trumpet
Andy Chan, UA
Eric Guilbert, GMC
Chris Roberts, GMC
Ian Trace, GMC

Trombone
Sebastian Cox, UA
Brady Masik, UA
Todd Loewen, UA

Bass Trombone
Ethan Markwart, UA

Piano
Mason Koenig, GMC

Guitar
Chris Finlay, GMC

Bass
Mackenzie Cooper, GMC

Drums
Brad Grieve, GMC

Vocalist
Jenesse Graling, GMC

Next Concert
Monday, December 5, 2005 at 7:30 pm
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
For more information, please call 497-4436

Upcoming Events

October
26 Wednesday, 7:00-9:30 pm
Trumpet Masterclass
Visiting Artist **Ole Antonsen**
Fine Arts Building 1-29
General admission: $20
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27 Thursday, 10:00 am-12:00 pm
Strings Masterclass
Visiting Artist
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Marina Hoover, cello
Patricia Tao, piano
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Dmitri Shostakovich
Trio in A Minor, Op 50:
Peter IlyitchTchaikovsky
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Department of Music
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5 Saturday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
William Street, Director
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Trauermusik: Wagner
Sinfonietta: Dahl
Dance Suite: Horowitz
Toccata and Fugue in D Minor: JS Bach
Scenes from *the Louvre*: Dello Joio
Marche Hongroise: Berloiz
Twelve Seconds to the Moon: Smith
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student**
Recital Series
Featuring students from the
Department of Music
Free admission

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department of Music

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Czech National Day Concert

Boris Krajny, piano

Thursday, October 27, 2005
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Siciliano (from *Flute sonata*) Johann S Bach - Ferruccio Busoni
Jesu, joy of man's desire

Sonata in B Minor Franz Liszt
(Lento assai - Allegro eneregico - Andante Sostenuto
- Allegro energico - Andante sostenuto - Lento assai)

Intermission

Partita No. 4 (Tempo di fox ala Hawai) Erwin Schulhoff
Partita No. 8 (Shimmy - jazz) (1894-1942)

Memories, Op. 6 Vitězslav Novak
Triste
Inquieto
Amoroso

Idylles, Op. 7 Josef Suk
No. 1
No. 2
No 3 - Love song

Ballade No. 1 G Minor, Op. 23 Frederic Chopin

In the presence of the Honorary Consul of the Czech Republic
Mr Jerry Jelinek.

Co-sponsored by the Czech and Slovak Society of Arts and Sciences of Alberta and the Wirth Institute for Austrian and Central European Studies

PROGRAM NOTES FOR BORIS KRAJNY RECITAL THURSDAY 27 OCTOBER 2005

Although he was born and lived in Prague, **ERVIN SCHULHOFF (1894–1942)** came from a German Jewish family. This ultimately cost him his life as he perished in the Holocaust. He studied music in Prague and Leipzig as well as in Vienna and Berlin. For a brief time he was also a pupil of Debussy and Reger. He was renowned primarily as a concert and jazz pianist. Between 1922 and 1933 he tried to integrate jazz into serious music, like George Gershwin in North America. His set of Jazz Etudes, from which the two excerpts being heard tonight come, was composed in the year 1926.

VITEZSLAV NOVAK (1870–1949) studied composition with Antonin Dvorak and, in contrast to his contemporary Josef Suk, was a very prolific composer. His music has great beauty and imagination, warmth and genuine individuality. It is always noble, moving, and powerful, with impressive command of both melody and structure. His musical language, similar to Suk's, is very different from other contemporaries like Janacek or Schulhoff, but recognizably from the same part of the world and equally fresh.

The *Memories* is a youthful work, written by the 24 year-old Novak. Although the composer did not leave us any insight as to the inspirational force behind this particular work, the music itself makes it obvious: Broken Heart (Triste), Restless (Inquieto) and Love (Amoroso). It is one of the most sincerely felt portrayals of romantic love in the entire Czech piano literature.

JOSEF SUK (1874–1935) – was not only Dvorak's composition student, but also his son-in-law. Unfortunately, his wife Otylka succumbed to her weak heart in 1904 leaving the composer with an infant son and a broken spirit. After that tragic year (which also witnessed Dvorak's death), Suk's creative output slowed down, and his music became preoccupied primarily with memories and/or death. As examples, three of his magnificent works come immediately to mind - the large piano cycle *Things Lived and Dreamt,* his great symphony, *Asrael,* and another piano cycle, *About Mother*, in which Suk musically talks to his child about the mother he had never known.

During the time of his love for Otilka and in the early years of their short married life, the lyrical quality of Suk's art became most prominent. The best known piece from these happier times is the Op. 7. The last part, know as the Love Song, is one of the most beloved pieces in all Czech music. Under the influence of his love for Otilka, his works became autobiographical confessions.

One of the leading Czech pianists at the present time, **Boris Krajny** was born in Kromeriz, Moravia. Even before graduating from the Vejvanovsky Conservatory of Music in his native town, Professor Frantisek Maxian has chosen him as his youngest student. At age fifteen he debuted with the Martinu Philharmonic under Edvard Fisher in Beethoven's *Piano Concerto No. 4* to great acclaim from music lovers and critics. He graduated from the Academy of Music Arts in Prague in 1969.

His career developed initially in Czechoslovakia and he played with major Czech and Slovak conductors. After winning a special prize at the Queen Elizabeth Piano Competition in Brussels, he started to travel abroad as a piano soloist with the Prague Chamber Orchestra, the Czech Philharmonic and the Brno State Orchestra. He made numerous trips to North America and gave his first performance in Toronto in 1976. His Carnegie Hall debut in 1979 had music critics raving about his Ravel Piano Concerto, which he later recorded with the Prague Symphony Orchestra under Jiri Belohlavek. Krajny performed with the Toronto symphony several times, the Edmonton Symphony, the Milwaukee and New Jersey Orchestras, the Japan Philharmonic and the Malaysia Philharmonic. Most recently he performed the Dvorak Piano Concerto with the Istanbul Symphony in Turkey. He has given recitals in Germany, Slovakia and in the Czech Republic. He is a profesor at his Alma Mater in Prague, and a year ago he returned from South Korea, where he taught piano at the State University at Daegu. He has recorded numerous composers, including the complete works of Ravel, Chopin, Beethoven, Janacek, Vorisek, Bach-Busoni, Schulhoff and Martinu. His recording of French piano concertos by Honegger, Roussel and Poulenc with the Prague Chamber Orchestra, won the Grand Prix du Disc of the Charles Cross Academy of Music in Paris in 1976. His most recent recordings are the Dvorak Piano Quintet with the Kocian quartet, Franck's Quintet with the Stamic Quartet, solo recording of his recitals (Debussy, Ravel, Chopin, Martinu), and the Bach-Busoni transcription of the Chaconne (from his violin sonata.) Recent tours have included recitals in Kitchener, Hamilton, Calgary, Edmonton and Prague in December with a major recital in the Dvorak Hall of Rudolfinum in in the World Class Pianist Series. Boris Krajny resides in Prague, where he teaches performance piano at the Faculty of Music of Academy of Fine Arts.

Upcoming Events

October
28 Friday, 3:00 pm-5:00 pm
Piano Masterclass
"Pedaling Technique"
Visiting Artist **Helmut Brauss**
Studio 27, Fine Arts Building
Free admission

28 Friday, 8:00 pm
Music at Convocation Hall I
Scott St John, violin
Marina Hoover, cello
Patricia Tao, piano
Celebration of Shostakovich's 100th birthday
Trio, No 1, Op 8; Trio, No 2, Op 67:
Dmitri Shostakovich
Trio in A Minor, Op 50:
Peter IlyitchTchaikovsky
Admission: $15/student/senior, $20/adult

31 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

November
5 Saturday, 8:00 pm
The University of Alberta Symphonic Wind Ensemble
William Street, Director
Rocky Point Holiday: Nelson
Trauermusik: Wagner
Sinfonietta: Dahl
Dance Suite: Horowitz
Toccata and Fugue in D Minor: JS Bach
Scenes from *the Louvre*: Dello Joio
Marche Hongroise: Berloiz
Twelve Seconds to the Moon: Smith
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

13 Sunday, 3:00 pm
Music at Convocation Hall II
Nora Bumanis, harp
Julia Shaw, harp
Laura Neeland, harp
Elise Neeland, harp
La Joyeuse: Jean-Phillipe Rameau
Spanish Dance No. 2 , Spanish Dance No. 5: Enrique Granados
Waltzes and Promenades: John Marson
Andante from Sagittarius: Malcolm Forsyth
Polka: Jaques Press
Variationen Zur Gesundung Von Arinuschka: Arvo Part
Chansons Dans La Nuit: Carlos Salzedo
Gaol's Ruadh Ros: Allan Gilliland
Serenade: Jeff McCune
Kora Dances: Malcolm Forsyth
Silence Wakes My Song: John Estacio
Passacaglia (from *Suite in G Minor*): GF Handel
Admission: $15/student/senior, $20/adult

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Faculty Recital
Milton Schlosser, piano
Admission: $15/student/senior, $20/adult

department of Music

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Music at Convocation Hall

Music at Convocation Hall II

Celebration of Shostakovitch's 100th Birthday

Scott St. John, violin
Marina Hoover, cello
Patricia Tao, piano

Friday, October 28 2005
7:15 pm *Pre-Concert Introduction*
by **David Cook**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Trio No. 1, Op, 8 (1923) — Dmitri Shostakovich (1906-1975)

Trio No. 2 in E Minor, Op. 67 — Dmitri Shostakovich (1906-1975)

I. Andante; Moderato
II. Allegro con brio
III. Largo
IV. Allegretto

Intermission

Trio in A Minor, Op. 50 — Pyotr Ill'yich Tchaikovsky (1840-1893)

I. Moderato assai
IIa. Tema con Variazioni
IIb. Variazione e Finale e Coda

This concert is generously supported by the University of Alberta's Distinguished Visitor program.

Ms Hoover's appearance is made possible through the support of the University of Alberta Distinguished Visitor program.

90.9 CBC radio Two
CLASSICS. AND BEYOND.

CBC Radio Two is pleased to share tonight's performance with Canadians from coast to coast through broadcasts on the programs "In Performance" with host Andrew Craig, and "Our Music" with host Catherine McClelland. You can listen to "In Performance" every week day at 8:00 p.m. and to "Our Music" every Sunday at noon on CBC Radio two, 90.9 FM.

Program Notes
by Niyati Dhokai

Dmitri Dmitrievich Shostakovich
b. St. Petersburg, 25 September 1906
d. Moscow, 9 August 1975

Shostakovich was a child prodigy as a pianist and composer. He attended Petrograd Conservatory headed by Alexander Glazunov, and his First Symphony was written as his graduation piece. Although he attempted to pursue a dual career as pianist and composer, his style of playing was considered "dry" and was not appreciated by audiences. His First Symphony, however, drew the attention of conductor Bruno Walter, who premiered the work. That event marked the shift of Shostakovich's focus largely to composing.

Shostakovich suffered through two denunciations of his music by the Soviet government. The first was instigated by Stalin against Shostakovich's opera, *Lady Macbeth of the Mtsensk District*, for being "formalist" (that is, concerned with abstract form rather than inspiring the Soviet people). During this time, Shostakovich taught at the Conservatory and wrote a large amount of chamber works to express ideas what he would not have been able to in his public symphonies. Shostakovich was again denounced for "formalism" in 1948. This led to the composition of film scores, works aimed at official rehabilitation into society (which was fully accomplished only after Stalin's death), and other work that the composer kept private. Shostakovich suffered from poor health during the last years of his life, which is reflected in the dark nature of his later works.

Shostakovich is best known for his cycles of symphonies and string quartets, of which there are fifteen of each. Although he went through an avant-garde phase at the beginning of his compositional career and occasionally experimented with such techniques as atonality and the use of tone rows, he is best known for heavily Romantic music that was influenced by Mahler, whose music Shostakovich was introduced to by his good friend Ivan Sollertinsky. This influence of Mahler's music, including characteristic use of sharp contrasts, can be seen from the Fourth Symphony onwards.

Piano Trio No. 1, Op. 8 (1923)

Shostakovich wrote only two piano trios. This first trio was composed when Shostakovich was only 17 years old, while he was still a student at the Petrograd Conservatory. It is dedicated to Tatyana Glivenko, who is considered to be the love of Shostakovich's youth. The emotions in the well-constructed composition reflect an idyllic phase in Shostakovich's life. The work is one movement with many distinct sections; it requires a great deal of technical ability from the performers as well as the ability to work together to express the work's many contrasting emotions.

Piano Trio No. 2, Op. 67 **(1944)**
Andante/Moderato
Allegro con brio
Largo
Allegretto

This four-movement work was written as a memorial to Shostakovich's close friend Ivan Sollertinsky. The first movement begins with a theme played in harmonics by the cello. The other instruments join in and the movement develops, utilizing folk melodies, into a massive climax and ends with a simple theme. The second movement is a surging, free and rhythmic scherzo, in sharp contrast to the following Largo, a lament. This third movement begins as a chaconne in the piano, with the violin and cello weaving above the piano chords. The finale, which reintroduces a theme from the first movement, has a great deal of energy but ends quietly.

Pyotr IlyichTchaikovsky
b. Kamsko-Votkinsk, Russia, 7 May 1840
d. St. Petersburg, 6 November 1893

Trio in A Minor, Op. 50 **(1882)**
Pezzo Elegiaco (Moderato assai - Allegro Giusto)
(A) Tema Con Variazoni - (B) Variazioni Finale e coda

Tchaikovsky's A Minor Trio, a memorial for his friend, the pianist Nikolai Rubinstein, may be the most difficult work that Tchaikovsky wrote for piano, particularly the second movement. Despite its length (over 40 minutes), it is quite popular, due to its magnificent lyricism and the fantastic conclusiveness of its final statement.

The first movement is melancholy, though passionate and filled with lovely melodies. It contains a question-answer dialogue between the instruments, as well extensive mood and tempo changes. The second movement is a set of variations, followed by a finale and coda. The folk theme of the variations is said to have been inspired by a day spent in the country with Rubinstein, where the two were entertained by the music of peasants. There are eleven variations, introduced by the piano. In the first, the melody is presented by the violin, whose voice becomes the countermelody to the cello's presentation of the melody in the second variation. The third variation features a "scherzo section" from the piano. The theme is played in the minor mode in the fourth variation. The fifth variation features a troika, a waltz is featured in the sixth, and the eighth contains a fugue (listed as "optional" by the composer, and not included in tonight's performance). The seventh variation features chords in the piano part that are interspersed by the violin and cello. The ninth variation is a lament, followed by a lively mazurka in the tenth. The cello features the bass line in the eleventh variation, and the variation ends with the theme gradually fading away.

The finale begins in a lively and festive manner, although the composition abruptly abandons this mood for the return of the melancholy opening theme of the first movement. This is followed by a funeral march played by the piano, and the strings fade away playing the opening theme.

Two-time Grammy nominee **Marina Hoover** was born in Edmonton. She studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. She was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the 1992 Banff International String Quartet Competition.

In her 13 years with the St. Lawrence, Ms Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y", The Kennedy Center, Wigmore Hall (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). The St. Lawrence has been the resident quartet at Spoletto USA since 1996.

The quartet's major recording label debut, Schumann *String Quartets 1 and 3*, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by *Opus Magazine*. In 2002, the St. Lawrence's third CD, *Yiddishbbuk: The Chamber Works of Oswaldo Golijov* was nominated for two Grammy awards as well as a Juno Award for Best Classical Recording.

Ms Hoover's solo career has included concertos with Toronto Symphony, Red Deer Symphony, Symphony Nova Scotia, Belo Horizonte Symphony (Brazil), Edmonton Symphony, Saskatoon Symphony, Yale Chamber Orchestra, and the Curtis Orchestra.
For four years Marina Hoover was Artist in Residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians.

Ms Hoover currently maintains an active performing schedule of both solo and chamber music. Recent performances include appearances with the Chicago String Quartet, Chamber Music Chicago, the Ameropa trio, and with pianist James Giles. She teaches chamber music at the Northwestern University School of Music.

Scott St. John captures the attention of the musical world through his riveting and virtuosic performances on violin, and viola. Highlights of past seasons include vibrant performances of Bartok, Dvorák and Korngold Concertos throughout North America, and the American premiere of Peter Maxwell Davies' "A Spell for Green Corn", conducted by Keith Lockhart. Audiences of the Boston Pops, Cleveland, Philadelphia and National Arts Centre (Ottawa) Orchestras, and those of the Cincinnati, Grand Rapids, Toledo, Montreal, Toronto, Utah and Vancouver Symphonies, among others, have also shared in St. John's obvious joy in performing.

Abroad, St. John has appeared with the Bavarian Radio Orchestra, Flemish Radio Orchestra, Lisbon's Gulbenkian Orchestra, the Franz Liszt Chamber Orchestra, New Zealand Chamber Orchestra, the Royal Philharmonic in London and the Hamburg Sinfonia. He made his debut in Japan, performing with the late Alexander Schneider, and in recitals in Osaka and Hiroshima. He recently returned to Japan for Gala performances in Tokyo's Casals Hall.

Winner of the 1989 Young Concert Artists Award, St. John made his New York City recital debut to critical acclaim in the 1991 Young Concert Artists Series at the 92nd Street Y. Playing violin, viola and MIDI violin, he made his Washington, DC recital debut in the 1993 Series at the Kennedy Center. In recent seasons, Scott has performed in recital on Ravinia's Rising Stars Series, at Spivey Hall(GA), as well as at Boston's Gardner Museum, Pepperdine University(CA), the Philadelphia Chamber Music Society, DC's Freer Gallery, the La Jolla Chamber Music Society, the Tilles Center(NY) and Ruth Eckerd Hall(FL). His recital for the University of Wyoming, part of a statewide tour, was featured on NPR's "Performance Today". He has also been featured on A&E's "Breakfast with the Arts" .

An avid chamber musician, St. John frequently performs with the Chamber Music Society of Lincoln Center (NY), Da Camera of Houston, on nationwide Musicians from Marlboro tours, and at the Seattle, Spoleto, and Vancouver music festivals. European festival engagements include France's Evian Music Festival, Germany's Schloss Moritzburg Chamber Music Festival, and the Spoleto Festival in Italy. Interested in creative programming, Scott served as Founder and Artistic Director of Millennium, a contemporary music ensemble for top young chamber musicians, from 1994-97, and in 1998 his "Chamber Music Company" launched a new series that included world premieres and multi-media collaborations in New York City's Merkin Hall. Deeply committed to education and outreach, St. John employs his exceptional communication skills to connect with and inspire students and adults alike. St. John currently holds a prestigious performance/faculty position at the University of Toronto, and frequently serves as a faculty member at the Encore School for Strings.

Scott St. John's recordings can be heard on Marquis Classics, NAXOS, CRI, and Ancalagon Records. His newest release, "Salon Parisien" is on CBC records. A project to record the Brahms Sonatas for violin and viola is forthcoming.

In addition to a 2003 Avery Fisher Career Grant, his many awards include Young Concert Artists, the 1994 Virginia D. Moore Award for Most Promising Young Canadian Artist, Lincoln Center's Martin E. Segal Award, First Prize in the 1987 Alexander Schneider Violin and Viola Competition and a top prize in the 1992 Munich International Violin Competition.

Born in London, Ontario, St. John began his violin studies at age three with Richard Lawrence and subsequently worked with Gerard Jarry in Paris and David Cerone of the Cleveland Institute of Music.He studied viola with Ralph Aldrich of the University of Western Ontario and Robert Vernon, principal viola of the Cleveland Orchestra. In 1990, St. John graduated from the Curtis Institute of Music where he studied violin with Jascha Brodsky and Arnold Steinhardt, and chamber music with Felix Galimir.

Pianist **Patricia Tao**, founding member of the Guild Trio from 1988-1998, has led an active career as both soloist and chamber musician. As pianist of the Trio, she performed throughout the United States and Europe, with appearances in major North American cities, including New York, Los Angeles, San Diego, Toronto, Vancouver, and Washington, D.C. With the Trio, she won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a "beautiful new landmark" on the concert stage.

As soloist, Dr Tao toured the United States for Columbia Artist's Community Concerts series, and in 1990, was reinvited as an "Artistic Ambassador" for the USIA, with recitals in Portugal, Spain, Italy, Czechoslovakia and Bulgaria. Winner of numerous awards, she was the recipient of the Leonard Bernstein scholarship and the David McCord Arts Award upon graduation from Harvard University. Summer festival credits include the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, the Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen Festival in Germany, and the International Arts Festival in France.

Dr Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, and "Our Music" on CBC. Dedicated to the performance of new works, Dr Tao (with the Guild Trio) commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Dr Tao is currently preparing a CD of works by Chinese composers who have emigrated to the West. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label and a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano.

An avid chamber musician, in 2002 Dr Tao launched Hear's to Your Health Concerts, held at the Walter Mackenzie Health Sciences Centre at the University of Alberta. These intimate chamber concerts feature musicians from the Edmonton musical community as well as international artists. In recent years, she has collaborated with the Cassatt Quartet, clarinetist Michel Lethiec, violist Marcus Thompson, and cellist Marina Hoover.

Dr Tao received her undergraduate education from Radcliffe College at Harvard University, her master's degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague and Bratislava. She has taught at the University of Virginia, Western Washington University, and in 2002, was appointed Assistant Professor of Music at the University of Alberta.

Upcoming Events

October
31 Monday, 12:00 pm
Noon Hour Organ Recital
Hallowe'en special
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

November
5 Saturday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
William Street, Director
Rocky Point Holiday: Nelson
Trauermusik: Wagner
Sinfonietta: Dahl
Dance Suite: Horowitz
Toccata and Fugue in D Minor: JS Bach
Scenes from *the Louvre*: Dello Joio
Marche Hongroise: Berloiz
Twelve Seconds to the Moon: Smith
Admission: $10/student/senior, $15/adult

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3 Sunday, 3:00 pm
Music at Convocation Hall II
Nora Bumanis, harp
Julia Shaw, harp
Laura Neeland, harp
Elise Neeland, harp
Featuring works by JS Bach,
GF Handel, E Granados,
JP Rameau, A Part, J Press,
J Marson, J Estacio, C Salzedo,
A Gilliland, M Forsyth, J McCune
Admission: $15/student/senior, $20/adult

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Free admission

14 Monday, 8:00 pm
Faculty Recital
Milton Schlosser, piano
Admission: $15/student/senior, $20/adult

20 Sunday, 3:00 pm
Graduate Student Recital
The Pink Element Ensemble
Wei Hsi Hu, conductor
with
Jeremy Spurgeon, piano
Daniel Davis, saxophone
presents
Chichester Psalms: Bernsteins
and other works by Daunais, Rameau,
Pearsall, Brahms, Barber and others
St Timothy's Anglican Church
Free admission

20 Sunday, 8:00 pm
U of A Davis Concert Organ
Constellations: Organ Extravaganza
A Concert in Honour of the late
Dr Stuart Davis
(University of Windsor, Ontario)
Featuring the consummate artistry of
Distinguished Visiting Artist
David Palmer, organ
with **Brian Jones, percussion**
and *Duo Majoya* : **Marnie Giesbrecht**
and **Joachim Segger, organists**
Works by Locklair, Dupré, Lee, Piper,
Widor, Cabena
Winspear Centre for Music
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University of Alberta
Department of Music

Symphonic Wind Ensemble

William H Street, Director
Po-Yuan Ku
Graduate Student Conductor
with the **University of Alberta**
Saxophone Ensemble

Saturday, November 5, 2005
at 8:00 pm
Arts Building
University of Alberta

Program

Rocky Point Holiday (1969) — Ron Nelson (b. 1929)

Trauermusik (1844) — Richard Wagner (1813-1883)

Sinfonietta (1961) — Ingolf Dahl (1912-1970)
- Introduction and Rondo
- Pastoral Nocturne
- Dance Variations

Dance Suite (1991) — Joseph Horowitz (b. 1926)

Intermission

Toccata and Fugue in D Minor, BWV565 (1708) — Johann Sebastian Bach (1685-1750)

University of Alberta Saxophone Ensemble
Po Yuan Ku, Director

Sopranino: Alfredo Mendoza
Soprano 1: Cassandra Anvik
Soprano 2: Junelle Rayne
Alto 1: Kimberley Cochrane
Alto 2: Lyle Dewan
Alto 3: Megan Teha
Tenor 1: Daniel Davis
Tenor 2: Sarah Wolkowski
Tenor 3: Michael Morimoto
Baritone 1: Evan Sampson
Baritone 2: Thomas Goulet
Bass: Joseph DiFabio

Scenes from "the Louvre" (1966) — Norman Dello Joio (b. 1913)
- The Portals
- Children's Gallery
- The Nativity Paintings
- Finale

Marche Hongroise (Rakoczy) (1846) — Hector Berlioz (1803-1869)

Twelve Seconds to the Moon (1996) — Robert W Smith (b. 1958)

Symphonic Wind Ensemble, 2005-2006
William H Street, Director
Po-Yuan Ku, Graduate Student Conductor

Piccolo
Megan Kan
Adam Ferland

Flute I
Aura Giles
Stefanie Wermann

Flute II
Leigh-Anne Rattray
Elizabeth Hawryluk
Megan Kan
Adam Ferland

Oboe I & II
Alyssa Miller
Sherri Cohen-Roy

E-Flat Clarinet
Lyndsey Cohen

Clarinet I
Michelle Davies

Clarinet II
Ashley Callihoo
Tammy Kam
Mien Jou

Clarinet III
Janna Trace
Chelsea Coulter

Alto Clarinet
Ashley Callihoo

Bass Clarinet
Ashley Callihoo
Mien Jou

Bassoon I
Kevin Harris

Bassoon II
Lyndsey Cohen

Alto Saxophone I
Daniel Davis

Alto Saxophone II
Thomas Goulet

Tenor Saxophone
Michael Morimoto

Baritone Saxophone
Po-Yuan Ku

Horn I
Olwyn Supeene

Horn II
Jennifer Reimer
Leif Anderson

Horn III
Kathryn Magnan

Horn IV
Jackie Szaszkiewicz

Cornet I
Ryan Frizzell
Ashley Clelland

Cornet II
Calvin Loewen
Janita Burgess

Cornet
Katherine Janhsen
Sarah Mills
Chelsea Mandrusiak

Trombone I
Erika Hagen

Trombone II
Todd Carson

Trombone III
Monica Walczak

Euphonium
Amy Beinert

Tuba
Devin Cook

Percussion
Shauna Hosegood
Francis Tenorio
Stephen Stone
Ryan Laslop
Chelsea Mandrusiak
Rebecca Ho

Piano
Francis Tenorio
Megan Kan

Harp
Megan Kan

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Elise Neeland, harp
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Chansons Dans La Nuit: Carlos Salzedo
Gaol's Ruadh Ros: Allan Gilliland
Serenade: Jeff McCune
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David Palmer, organ
with **Brian Jones, percussion**
and *Duo Majoya* : **Marnie Giesbrecht**
and **Joachim Segger, organists**
Constellations: A concerto for organ and
percussion: Dan Locklair
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department of Music

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DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, November 7, 2005 at 12:10 pm

Program

Piano Concerto No.2 in B-flat Major, Op.19 (1788-1795) — Ludwig van Beethoven (1770-1827)
III. Rondo (Molto allegro)
Alison Kilgannon,piano
Bianca Baciu, piano

Die Schöne Müllerin, D. 795 (1823) — Franz Schubert (1797-1828)
5. Am Feierabend (In the Evening)
14. Der Jäger (The Hunter)
Rob Clark, baritone
Bonnie McKeeman, piano

Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)
1. In der Fremde (In Foreign Lands)
2. Intermezzo (Intermezzo)
3. Waldesgespräch (Conversation in the Woods)
Connie McLaws, soprano
Melody Yong, piano

Concerto in A Minor, Op. 54 (1841) — Robert Schumann (1810-1856)
I. Allegro affetuoso
Jonathan Kilgannon, piano
Bianca Baciu, piano

Translations

Am Feierabend (In the Evening)
If only I had a thousand arms to move!
If I could loudly drive the wheels!
If I could float through all the groves!
If I could turn all the stones!
So that the beautiful Millermaid
Would notice my faithful mind!

Ah, why is my arm so weak?
What I lift, what I carry,
What I cut, what I strike,
Every lad does it just as well as I do.
And there I sit in the great gathering,
In the quiet, cool hour of rest,
And the master speaks to us all:
"Your work has pleased me;"
And the lovely maiden wishes everyone
A good night.

Der Jäger (The Hunter)
What, then, does the hunter seek at the mill-brook here?
Remain, presumptuous hunter, in your own hunting-grounds!
Here there is no game for you to hunt;
Here dwells only a little doe, a tame one, for me.
And if you wish to see the tender doe,
Then leave your guns in the woods,
And leave your barking dogs at home,
And stop the horn from blowing and hooting,
And clip from your chin your shaggy hair;
Otherwise the doe will hide itself away in the garden.

Or better yet, remain in the forest
And leave the mills and the miller in peace!
What use are fishes in green branches?
What would the squirrel want in a blue pond?
Therefore stay, presumptuous hunter, in the meadow, And leave me with my three wheels alone!
And if you would like to make yourself liked by my sweetheart, Then know what troubles her heart:
The boars, they come at night from the grove And break into her cabbage-garden And tread and wallow around in the field.
The boars - shoot them, you hunter-hero.

In der Fremde (In Foreign Lands)
From the direction of home, behind the red flashes of lightning There come clouds, But Father and Mother are long dead; No one there knows me anymore.

How soon, ah, how soon will that quiet time come, When I too shall rest, and over me the beautiful forest's loneliness shall rustle, And no one here shall know me anymore.

Intermezzo (Intermezzo)
Your blissful, wonderful image
I have in my heart's depths;
it looks so freshly and joyously
at me in every moment.

My heart sings quietly to itself
an old, beautiful song
that soars into the air
and hastens to your side.

Waldesgespräch (Conversation in the Woods)
It is already late, it is already cold;
why do you ride alone through the wood?
The wood is vast and you are alone,
you fair bride! I will lead you home.

"Great are the deceit and cunning of men;
my heart has broken for pain.
The forest horn strays here and there,
o flee! You do not know who I am."

So richly decked are mount and lady,
so wondrously fair the young form;
now I recognize you - God stand by me!
You are the Witch Loreley!

"You recognize me well - from the lofty cliffs my castle gazes down into the Rhine.
It is already late, it is already cold - you shall never again leave this wood."

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Po-Yuan Ku, saxophone
assisted by
Sylvia Shadick-Taylor, piano

Monday, November 7, 2005 at 8:00 pm

Program

Concerto, Op.14 (1953) — Lars-Erik Larsson (1908-1986)
- I. Allegro molto moderato
- II. Adagio
- III. Allegro scherzando

Prélude, Cadence et Finale (1956) — Alfred Desenclos (1912-1971)

Intermission

Concerto (1949) — Henri Tomasi (1901-1971)
- I. Andante et Allegro
- II. Final-Giration

Concerto (1979) — Ingolf Dahl (1912-1970)
- I. Recitative
- II. Passacaglia
- III. Rondò alla marcia

Music at Convocation Hall

Music at Convocation Hall II

Nora Bumanis, harp
Julia Shaw, harp
Laura Neeland, harp
Elise Neeland, harp

Sunday, November 13, 2005
2:15 pm *Pre-Concert Introduction*
by **David Cook**
Main floor, Convocation Hall
3:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

From *Pièces de clavecin* (1724)) — Jean-Phillipe Rameau (1683-1764)
La Joyeuse

From *Danzas espanolas* (1888-1890) — Enrique Granados (186-1916)
Spanish Dance No. 2 (arr Julia Shaw/Nora Bumanis)
Spanish Dance No. 5 (transcr Carlos Salzedo)

Waltzes and Promenades (1st performed, 1977) — John Marson (b. 1932)

Andante from Sagittarius (1999) — Malcolm Forsyth (b. 1936)

Polka in C (published 1970) — Jacques Press (1903-1985)

Intermission

Variationen Zur Gesundung Von Arinuschka (1977) — Arvo Pärt (b. 1934)
(arr Julia Shaw/Nora Bumanis)

Chanson Dans La Nuit (1929) — Carlos Salzedo (1885-1961)

Gaol's Ruadh Ros (2002/03) — Allan Gilliland (b. 1965)

Serenade (1997) — Jeff McCune (b. 1965)

Kora Dances (1990) — Malcolm Forsyth (b. 1936)

Silence Wakes My Song (1998) — John Estacio (b. 1966)

From *Suite in G Minor*, HWV 432 (1720) — George Frederic Handel (1685-1759)
Passacaglia (transcr for four harps by Whit Dudley)

Nora Bumanis and **Julia Shaw** began their collaboration as Canada's first professional harp duo in 1988 when they were the principal harpists of the Edmonton Symphony and the Calgary Philharmonic orchestras respectively. Since that time, they have been heard frequently in recital and with symphony orchestras and choral groups across the country, as well as on CBC radio and television. Receiving great critical acclaim, their performances have been described as "virtuosic", "highly refined" and "enchanting".

They have recorded four CDs on the CBC Records label, three of which are dedicated entirely to music for two harps. Their most recent release, entitled Bach to Bach, immediately climbed to the top of CBC's Galaxy chart for classical music. They joined forces with Mario Bernardi and the CBC Radio Orchestra for their fourth CD where they perform Marjan Mozetich's Passion of Angels. They have also collaborated with them for broadcast recordings of Jean Francais' two-harp concerto and Malcolm Forsyth's Andante from Sagittarius.

Nora and Julia continue to explore and expand music for two harps and have a particular interest in promoting the music of Canadian composers. Hesperides, a unique song cycle for two harps and mixed choir by Malcolm Forsyth, has proved to be enormously popular. In addition to works by Mozetich and Forsyth, they have premiered compositions by John Estacio, Jose Poneira, Howard Cable and Allan Gilliland. They have also developed a humourous children's show, designed to introduce the harp to elementary students.

Nora and Julia continue to travel across Canada to perform in both large and small centres. Their extensive and varied repertoire combined with an easy-going rapport make their performances a delightful experience for audiences of all ages.

Nora Bumanis has been the Principal Harpist of the Edmonton Symphony Orchestra since 1980. She is a graduate of the University of Toronto where she studied with Judy Loman. She also studied with Alice Chalifoux at the Salzedo Harp Colony in Camden, Maine.

In addition to her busy orchestral schedule in Edmonton, she has also performed with many Canadian orchestras including the Toronto Symphony, the National Arts Centre Orchestra, Calgary Philharmonic, and the CBC Radio Orchestra in Vancouver. As a harp soloist she has given recitals in Toronto, Ottawa, Vancouver, Seattle, Mexico City and Prague to name a few and has presented chamber music on both radio and television with international artists.

Nora is on the teaching faculties of the University of Alberta, Alberta College Conservatory, King's University College and teaches master classes at the International Festival of Youth Orchestras at the Banff Centre, Alberta. From 2001-2003 she was the Managing Director for the Jasper Festival of Music and Wine in Jasper, Alberta. Nora performs for many charitable events and is an active Rotarian.

A native Texan, **Julia Shaw** received her Bachelor of Music degree from the University of Houston where she studied with Beatrice Rose and then went on to earn her Master's degree from the Manhattan School of Music, studying with Lucile Lawrence. While in New York she played with the New York City Ballet, the New Jersey Symphony and with various musical productions.

Julia spent twenty-one years as the Principal Harpist of the Calgary Philharmonic Orchestra and during that time taught at Mount Royal College and the University of Calgary. She also worked extensively at the Banff Centre. Now based in Stratford, Ontario, Julia continues to perform as an orchestral harpist with many Canadian orchestras and other organizations such as the National Ballet of Canada, Stratford Festival and Toronto's megamusical productions. She has been featured on both CBC radio and television and maintains a busy schedule as a teacher, adjudicator and chamber musician.

Born and raised in Edmonton, sisters **Elise Neeland** and **Laura Neeland** have studied harp for nine years under Nora Bumanis. They have performed both together and separately with the Edmonton Youth Orchestra, Concordia Symphony Orchestra, University Symphony Orchestra, University of Alberta Wind Ensemble, University of Alberta Academy Strings, Saskatoon Symphony Orchestra and Edmonton Symphony Orchestra. They play at public and private functions. Elise obtained her Performer's ARCT in piano and holds a grade ten certificate for flute from the Royal Conservatory of Music. She is currently enrolled in the School of Business at the University of Alberta. Laura has her grade 10 in piano and also plays the clarinet. She is enrolled in the Bachelor of music program at the University of Alberta majoring in harp. She was recently awarded the Kodaly Scholarship in Music.

Noon-Hour Organ Recital

with Organists
Trish Dandy
Allison Wonnick
Meghan Bowen
Yoon Park
SiuLing Chiu
Philip Chow

Monday, November 14, 2005
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Toccata in B-Minor — Eugene Gigout (1844-1925)

Trish Dandy

Variations on "In Dulci Jubilo" — Denis Bedard (b.1950)

Allison Wonnick

Intermezzo, from *Trois esquisses pour orgue* (pedal solo) (1991) — Denis Bedard

Meghan Bowen

Jesus Loves Me (1990) (from *Gospel Preludes, Book 2*) — William Bolcom (b. 1938)

Yoon Park

Kommst du nun Jesu, von Himmel herunter, BWV 650 (from the *Schubler Chorales*) — Johann Sebastian Bach (1685-1750)

SiuLing Chiu

Finale, from *Six pieces,* Op. 21 (1856-64) — Cesar Franck (1822-1890)

Philip Chow

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

November
14 Monday, 8:00 pm
Faculty Recital
Milton Schlosser, piano/organ
Toccata in F Major, BWV 540:
Johann Sebastian Bach
Sonata in B-flat Major, D. 960:
Franz Schubert
Carnaval, Opus 9: Robert Schumann
Admission: $15/student/senior, $20/adult

20 Sunday, 3:00 pm
Graduate Student Recital
The Pink Element Ensemble
Wei Hsi Hu, conductor
with **Jeremy Spurgeon, piano**
Daniel Davis, saxophone
presents Chichester Psalms: Bernsteins and other works by Daunais, Rameau, Pearsall, Brahms, Barber and others
St Timothy's Anglican Church
Free admission

20 Sunday, 8:00 pm
U of A Davis Concert Organ
Constellations: Organ Extravaganza
A Concert in Honour of the late
Dr Stuart Davis
(University of Windsor, Ontario)
Featuring the consummate artistry of
Distinguished Visiting Artist
David Palmer, organ
with **Brian Jones, percussion**
and *Duo Majoya* : **Marnie Giesbrecht**
and **Joachim Segger, organists**
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Symphony No. VI, I Allegro: Charles-Marie Widor
Variations on an Original Theme for Organ Duet: Barrie Cabena
Winspear Centre for Music
For ticket information, call 428-1414

22 Tuesday, 8:00 pm
University Symphony Orchestra
Guillaume Tardif, Conductor
Concerto Competition Finals
Admission: $10/student/senior, $15/adult

25 Friday, 8:00 pm
Music at Convocation Hall I
Jolaine Kerley, soprano
Karen Zaidan, soprano
John Brough, countertenor
Timothy Shantz, tenor
John Huck, tenor
Leonard Ratzlaff, baritone
Adam Wead, theorbo
Josh Lee, viola da gamba
Love and Lament in Italy
Songs by Claudio Monteverdi, Luzzasco Luzzaschi, Giulio Caccini and Girolamo Frescobaldi
Admission: $15/student/senior, $20/adult

27 Sunday, 8 pm
The University of Alberta
Academy Strings
Guillaume Tardif, Director
Concerto Grosso: Corelli
Five Fugues for String Quartet: JS Bach/Mozart
O mensch, bewein dein Sünde gross: JSBach/Reger
Adagio and Fugue, Op 78a: Krenek
Concerto in D: Stravinsky
Admission: $10/student/senior, $15/adult

28 Monday, 7:30 p.m.
Festival of Nine Lessons and Carols
U of A Faculty of Education
Handbell Ringers
Robert de Frece, Director
with **Organists Marnie Giesbrecht**
and **Joachim Segger**
Francis Winspear Centre for Music
General admission: $11.00
For ticket information, call 428-1414

department of Music

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Faculty Recital

Milton Schlosser,
piano and organ

Monday, November 14. 2005
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Toccata in F Major, BWV 540 (c.1712) — Johann Sebastian Bach (1685-1750)

Sonata in B-Flat Major, D. 960 (1828) — Franz Schubert (1797-1828)
- Molto moderato
- Andante sostenuto
- Allegro, vivace con delicatezza
- Allegro, ma non troppo

Intermission

Carnaval, Op. 9 (1834-5) — Robert Schumann (1810-1856)
1. Préambule
2. Pierrot
3. Arlequin
4. Valse noble
5. Eusebius
6. Florestan
7. Coquette
8. Réplique
9. Papillons
10. ASCH–SCHA. (Lettres dansantes)
11. Chiarina
12. Chopin
13. Estrella
14. Reconnaissance
15. Pantalon et Colombine
16. Valse allemande
17. Paganini
18. Aveu
19. Promenade
20. Pause
21. Marche des „Davidsbündler" contre les Philistins

A review of the compact disc *Landsmål: The Lyrical Dialect of Edvard Grieg* hails **Milton Schlosser** as an artist who "proves himself to be as sympathetic an accompanist as he is a stylish and feeling soloist" (The Vancouver Sun). He holds the titles of Professor of Music and Director of Music at the University of Alberta's Augustana Campus. Celebrating his twentieth anniversary as a music professor, Schlosser performs in live and CBC-broadcast performances as solo and chamber recitalist, as vocal and choral accompanist, and in concerts as soloist with orchestra.

Schlosser holds Master and Doctor of Music degrees in piano performance from the University of Alberta where he studied piano with Robert Stangeland and Stéphane Lemelin and organ with Gerhard Krapf. He has won scholarships and awards which have facilitated further studies in Salzburg, Banff, Brussels, and New York with pianists Hans Graf, Claude Frank, and Madeline Bruser, and composer Frederic Rzewski. Recently, he has been awarded a Humanities, Fine Arts, and Social Sciences Research (HFASSR) grant from the University of Alberta to commission Rzewki to compose a solo piano work which Schlosser will premiere and record.

Schlosser has released three CD recordings since 1997. *Landsmål: The Lyrical Dialect of Edvard Grieg* (with cellist Tanya Prochazka and soprano Kathleen Corcoran) was produced with the support of former Norwegian ambassador to Canada, His Excellency Johan Lovald. In 1999, *Frederic Rzewski's De Profundis and North American Ballads* was released with critical acclaim ("Schlosser gives impressive performances," The National Post). In 2004, he teamed up with cellist Tanya Prochazka once again to release *Bohemian Woods*, a recording featuring the music of Czech composers. The recording was awarded four stars out of five by Rick Phillips, host of *Sound Advice*, CBC Radio's national weekly guide to the world of classical music and recordings.

While Schlosser has earned the respect of students, critics, scholars, and audiences primarily as a pianist, his reputation also extends to teaching, other forms of music making, scholarship, and administration. He has been cited at both community and university levels for excellence in teaching and, from the Alberta Government, Schlosser received a *Wilfrid R. May Scholarship for Career Development* in recognition of exceptional achievement. With the encouragement of the Augustana Faculty to be a multifaceted artist and scholar who crosses disciplinary borders, Schlosser has been active as an organist, composer, and researcher. An an organist, Schlosser has performed solo recitals and presented hymn festivals locally and nationally. His most recent publication as a composer is the choral arrangement *Deux Chansons Canadiennes*, published in 2004 by Colla Voce Music, Inc., of Indianapolis, USA. As a scholar, Schlosser has presented lectures and papers at national and international conferences investigating the relationships between music and identity. As an administrator, he has worked in diverse areas of curriculum development, from introducing early childhood music education to the Camrose community in 1987 to, most recently, designing Augustana's Bachelor of Music program.

Upcoming Events

November
20 Sunday, 3:00 pm
Graduate Student Recital
The Pink Element Ensemble
Wei Hsi Hu, conductor
with
Jeremy Spurgeon, piano
Daniel Davis, saxophone
presents
Chichester Psalms: Bernsteins
and other works by Daunais, Rameau, Pearsall, Brahms, Barber and others
St Timothy's Anglican Church
Free admission

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David Palmer, organ
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Five Fugues for String Quartet: JS Bach/Mozart
O mensch, bewein dein Sünde gross: JSBach/Reger
Adagio and Fugue, Op 78a: Krenek
Concerto in D: Stravinsky
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A Concert Celebration

Convocation Hall

Wednesday 16 November 2005

Program

DEPARTMENT OF
MUSIC

Program

Johannes Brahms : Liebeslieder

: Jolaine Kerley, soprano
: Mireille Rijavec, alto
: Trent Worthington, tenor
: Leonard Ratzlaff, bass
: Marnie Giesbrecht and
Joachim Segger, piano

Harp Times Four

JS Bach: Prelude in E minor
Irish Medley (arr. by Louise Pratt)
John Estacio: Silence Wakes My Song
Jules Massenet: Aragonese, from Le Cid
: Nora Bumanis, harp
: Julia Shaw, harp
: Elise Neeland, harp
: Laura Neeland, harp

Organ for Two

WA Mozart : Sonata in D major, K 381
: Marnie Giesbrecht
: Joachim Segger

Passion for Life

WeiHsi Hu
Conductor

Pink Element Ensemble

3pm
November 20, 2005

St. Timothy's Anglican Church

DEPARTMENT OF MUSIC

Passion for Life

Chichester Psalms — Leonard Bernstein (1918-1990)

I. *Psalm 108:2, Psalm 100, entire*
II. *Psalm 23, entire, Psalm 2:1-4*
III. *Psalm 131, entire, Psalm 133:1*

Luke Armstrong, boy soprano,
Jill Hoogewoonink, soprano, Kristel Harder, alto, Caleb Nelson, tenor, Milovan Prelevic, bass

- intermission -

rhythm of life
Geographic Fugue — Ernest Toch (1887-1964)

hope, love, and longing
O Nuit — Jean-Philippe Rameau (1683-1764)
Lay a Garland — Robert Pearsall (1795-1856)
Sehnsucht — Johannes Brahms (1833-1897)

laughing matter
Figures de danse* — Lionel Daunais (1902-1982)

1. Pas Grave
2. Jetés-Battus
3. Grand écart
4. Adagio
5. Bayadère
6. Maryse and partner

love of many splendor things
Te Quiero — Alberto Favero (b. 1944), arr. Liliana Cangiano
Jordan Van Biert, baritone, Angela Chiang, alto
Salseo — Oscar Galián (b. 1960)

And All That Jazz, from *Chicago* — arr. Kirby Shaw
Sunny Day — arr. Trent Worthington
Dan Davis, saxophone, Toscha Turner, bass, Court Laslop, drums

WeiHsi Hu, conductor
Jeremy Spurgeon, piano

This recital is presented in partial fulfillment of the requirement for the Master of Music degree for Mr. Hu.

Mr. Hu is a recipient of Beryl Barns Memorial Graduate Award and Swiss Ethnic Music Association Bursary.

Program Notes

We have a story to tell. Throughout the centuries, this desire to tell our stories has been the catalyst behind the composition of music and what has caused our songs to be sung. There is a certain degree of passion that lies beneath the birth of each composition. Composers must feel strongly enough about their thoughts to give them voice. And today, we are borrow that voice and making it our own.

Leonard Bernstein was an American composer well known for his work in musical theatre. Though on the surface he had a very much in-your-face, showy personality, deep inside he was a conflicted person. Although he was among America's most successful composers and conductors, it was his emotionally difficult personal life which was often instrumental in shaping his music. *Chichester Psalms* is one of those rare joyful compositions that contrasts with his other darker pieces. Written as a commission for the Chichester Cathedral in 1965, he chose 4 psalms and set their original Hebrew lyrics to music. This was a period of experimentation in his music; He was caught between the very different worlds of classical and jazz music. He tried variously to be taken seriously as a writer in either of these genres and ended up in the process creating his own separate identity - one that was however never fully accepted in either field. It was in his own hybrid idiom, and with a positiveness that contrasts sharply with his usual cynicism both toward the church and toward life in general, that he wrote this work of joyful praise to the Lord.

Human emotion is most complicated and yet very simple. Emotion is the simple thing that our stories remind us of, and it is our stories that make and mould us into who we are. *Ô Nuit* represents the profound night that transforms us and soothes us. It doesn't matter how bad it gets, but when looking up into that infinite darkness, the night sky gives us a sense of hope that enables us to go on. Although always attributed to Rameau, this piece was arranged by Joseph Noyon (1888-1962) of a duet of the Priestesses of Diana from Rameau's opera, *Hippolyte et Aricie*. As a Romantic period composer, Robert Pearsall's composition is oddly out of place. He was very fond of Renaissance works, and spent most of his life composing pieces reminiscent of that period. Despite the compositional style, however, it is still a typically Romantic sentiment that comes through in the lyrics; His tribute to a maiden dying of true love is both sad and yet hopeful. On the opposite end of the spectrum, Brahms' *Sehnsucht* is a Romantically composed song about longing. Nostalgia for the distant past cries desperately for attention, and in the end all that is realized is the empty loneliness that insists upon remaining behind.

Figure de danse is a series of outrageous stories told through the sensibility of French Canadian humour. Written by singer and composer Lionel Daunais the songs tell backstage inside stories from the world of dance - and they're not always of elegance and grace. As with any of us, there are moments of pain, mortification, and humiliation. But why do these art forms still continue to survive? Because of the passion for them.

Te Quiero was originally an Argentinian pop song by Alberto Favero, with lyics by famous poet Mario Benedetti. In my journey of discovering the Latinamerican cultures, I was very touched upon seeing their infinite passion for life. Through centuries of oppression and discrimination, their ideal of solidarity and socialism has never been lost or erased. The sincere love and care they show for each other and the understanding that only solidarity will form community, ensure that the nation will continue to bond under the harshest conditions. Through love and passion, you can find happiness and peace.

Acknowledged as one of the most rhythmic and musical cultures, when Latinamerican people gather they always seem to find ways to make music. Salseo is composed to sound like a percussion jam session with such instruments as the bongos, congas, toc-toc, and the concerro (bell). Though seemingly a casual jamming party, one can still sense the deep passion and observe musical excellence through every part.

The cabaret-style musical Chicago, recently remade by Hollywood, tells stories of love, lust, and murder. All that Jazz, the introduction to the musical, calls us to live life to the fullest. You might not agree with the methods it prescribes, but the sentiment of "carpe diem" rings loud and true. No matter what you are doing, do it with passion and give it all you got. That's what matters.

The beloved TV show Sesame Street was the product of a passion for education. Produced by Sesame Workshop in 1968, it was one of the pioneers in combining education with entertainment. With its progressive philosophy, it was one of the first children's programs to include multicultural casts and puppets of different shapes and sizes, and to cover difficult topics such as imaginary friends, deaths, and natural and human-caused disasters. For tens of millions of people, hearing its theme song brings back nostalgic childhood memories. There are currently 120 different international versions with dedicated researchers and educators producing well thought-out shows that provide children with better learning tools. It is with this kind of passion that Sesame Workshop created a common experience amongst the people of the world.

I hope you enjoy the concert this afternoon. We use our voice and our place in the world to tell some of the stories we think worth hearing. Our stories will depart from us to you, and it will be up to you to continue this oral tradition of telling your stories of passion. Thank you.

WeiHsi Hu

Sincere Gratitute to

Mom and Dad, Leonard Ratzlaff, Jeremy Spurgeon, Ondrej Golias, Kimberly Denis, Adam Sweet, Dan Davis, Yoon Park, Ryan Herbold, Joel Klein, David Klein, members of the Pink Element Ensemble choir and orchestra,

Translations

Chichester Psalms

I
Ps. 108: 2
Awake, psaltery and harp
I will rouse the dawn!

Ps. 100, entire
Make a joyful noise unto the lord all ye lands,
Serve the Lord with gladness.
Come before His prescence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of his passture.
Enter into His gates with thanksgiving.
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, his mercy is everlasting.
And His truth endureth to all generations.

II
Ps. 23, entire
The Lord is my shepherd, I shall not want.
He maketh me to lie down in green passtures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord forever.

Ps. 2: 1-4
Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and agaist His anointed.

Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
shall have them in derision!

III
Ps. 131, entire
Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Ps. 133:1
Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

O, Nuit

O night! Such profound silence
When the golden stars scintillate in the skies;
The darkness that escorts you is so gentle.
So sweet is the concert of your voices,
Singing of hope,
So great is your power, transforming all
Into a happy dream.

O night! You who give birth to the dreams,
Calm the unfortunate one which suffers in his own limits!
Let there be compassion for him.
Prolong his sleep, take pity of his sorrow,
Dissipate the pain, O night, lucid and serene

O night! Come and bring to the earth
The calm enchantment of your mystery.
The darkness that escorts you is so gentle,
Is it a beauty as lovely as the dream?
Is it a truth even sweeter than hope?

Sehnsucht (longing)

The water flows day and night,
your yearning wakes,

You remember time that's past,
that lies so far away.

You gaze out upon the glow of dawn,
And are alone.

The water flows day and night,
your yearning wakes.

Figure de danse

Solemn Step. Natasha ended her dancing career for a Shah who gives her tiger's-eye necklaces.

Grands Jétés. Weep for the grands jétés of the beautiful Idoménée, who warmed up her tutu too close to the chimney. Alas!

The Splits. Because of a nail that was sticking out of the set decoration, Graziella, the dancer, no longer performs the splits.

Adagio. The priest's two nieces have had trouble sleeping ever since they saw the beautiful Saltarello rip his leotard right in the middle of his "adagio" at Salle Wilfrid-Pelletier. zzzzip!

Bayadère (Temple Dancer). Every night, Fatima, the temple dancer, make her entrance on the panther's back while smiling at the subscribers. Fatima, the temple dancer, is no longer there for her entrance - she's inside the panther, who is now smiling at the subscribers. O Brahma, god of the faithful, see to it that the panther's entrails digest the temple dancer.

Maryse and Partner. Joe was no longer there when Maryse, from the heights of the friezes, solemnly hung her head. He was no longer there, Joe! Joe was not there! And yet, every night for 20 years, in a dizzying acrobatic maneouvre, she fell from her perch into Joe's muscular arms. But tonight, oh despair, Joe was not there! Is he indisposed? Did he go to pay his taxes? Where is Joe? Was he a victim of a conspiracy? Who knows? Neither woman nor man will know the reason why.

Te Quiero

If I adore you it is because you are
my love, my intimate friend, my all;
and i n the street, arm in arm,
we are so much more than two.

Your hands are my caress,
my daily affirmations.
I love you because your hands
work for justice.

Your eyes are my lucky charm
against misfortune.
I adore you for your gaze
that looks to and creates the future.

Youth mouth is yours and mine,
your mouth is never mistaken:
I love you because your mouth
knows how to cry out for rebellion.

And for your sincere face
and wandering spirit
and your weeping for the world--
because you are the people, I love you.

And because our love is
neither famous nor naive,
and because we are a couple
that knows we are not alone.

I want you in my paradise,
which is to say, in my country;
I want the people to live happily
event though they aren't allowed to!

Pink Element Ensemble

Soporano

Jennifer Alexander
Catherine Benavides
Jennifer Bennett
Kimberley Denis
Ashlie White
Amy Gartner
Danielle Germain
Christina Hof
Jill Hoogewoonink
Brynn MacDonald
Olwyn Supeene
Regina Yung

Alto

Lauren Andres
Arissa Bosch
Meghan Bowen
Angela Chiang
Mary Day
Tamara Guillaume
Kristel Harder
Erin K. Hooper
Rebecca Meltzer
Ashley Verhappen

Tenor

Anthony Bacon
Curtis Dueck
Ondrej Golias
Jonathan Hamill
Rob Joseph
Caleb Nelson

Bass

Matt Blimke
Kyle Carter
Michael Kurschat
Brendan Lord
Milovan Prelevic
Jordan Van Biert
Anthony Wynne

Orchestra

Violin I

Jessica Boyd
Ryan Herbold*
Kennet Heise
Robin Leicht
Yoko Ito

Violin II

Christina Barry
Maria Baton
Alissa Cheung
Rebecca Guigui
Scott Zubot

Viola

Jeanette Comeau
Leanne Dammann
Charlene Vanden Born

Cello

Anthony Bacon
Martin Klopper
Kathleen Ludwing
Caitlin Smith

Double Bass

Toscha Turner
Ted Tessier

Trombone

Marty Majorwicz
Andre Guigui
Audrey Ochoa

Trumpet

Ryan Frizell
Ashley Clelland
Brian Taylor

Percussion

Roy Coulthard
Reg Kachanoski
Ryan Laslop
Court Laslop
Dave Meagher

*concertmaster

A Concert Tribute to Dr Stuart Davis
We remember Stuart Davis
and celebrate his great gift to us:
the Davis Concert Organ

Visiting Artist
David Palmer
with organists
Duo Majoya **Marnie Giesbrecht**
Joachim Segger
Brian Jones, percussion

WINSPEAR CENTRE
Francis Winspear Centre for Music

Sunday, November 20, 2005 at 8:00 pm
Francis Winspear Centre for Music

Program

DEPARTMENT OF
MUSIC

Program

From *Sonata in D Major, K381* — Wolfgang A Mozart
Andante (arr for organ by Duo Majoya) — (1756-1791)
Duo Majoya

Welcome: Dr Leonard Ratzlaff, Chair, Department of Music

Cortége et Litanie, Op. 19, No. 2 (1921) — Marcel Dupré (1886-1971)
David Palmer

Shadow Variations (2005) — Brent Lee (b. 1964)
David Palmer

Constellations (A Concerto for Organ and Percussion) (1980) — Dan Locklair (b. 1949)
Caput serpentis (The Serpent Head)
Cygnus (The Swan)
Pegasus (The Winged Horse)
Cauda serpentis (The Serpent Tail)
Brian Jones, percussion
Marnie Giesbrecht

Intermission

Sarum Variations on an Advent Chant (1993) — Deirdre Piper (b. 1943)
David Palmer

Symphony No. 6 in G Minor, Op. 42 — Charles Marie Widor (1844-1937)
I Allegro
David Palmer

Variations on an Original Theme (1971/73) — Barrie Cabena (b. 1933)
Duo Majoya

Symphony No. 5 in F, Op. 42, No. 1 — Charles Marie Widor
V Toccata

Dr Stuart Davis

Dr Stuart Davis, named Edmonton's 2003 philanthropist of the year, is an alumnus of the University of Alberta having obtained his BSc and MSc in chemistry before heading off to McGill to complete his PhD. He soon returned to the University of Alberta's Chemistry Department where he spent 40 years teaching future scientists and pursuing his research on the physical properties of clay.

In recent years Stuart Davis could often be spotted pedaling his bicycle across campus or downtown to the Winspear. One day in the spring of 2000, he dropped into the Winspear Centre for Music to offer to donate the necessary funds for the building of the Davis Concert Organ. In my RCCO president's message for "The American Organist" journal that fall, I called it "Miracle on 97th St." The organ selection and purchase committee had been meeting since 1993 to plan for an organ in the new Winspear Centre for Music, but three years after the hall was inaugurated, we were still at a stand still for lack of funds. Dr. Davis had no idea when he offered to donate funds for the organ that all the plans were ready to go. The Letourneau Organ firm began building the organ immediately. On September 11, 2001, the facade of the organ was unveiled and one year later we began celebrating the Davis Concert Organ with its music!

We are so glad that we could thrill to the wonders of the Davis Concert Organ together with Dr. Davis for the last three years. We miss him greatly! The organ is dedicated to the memory of Stuart Davis' wife Winona Davis. We will remember and celebrate Winona and Stuart Davis tonight, in the next two concerts of our series and every time we have the privilege and opportunity to play the magnificent Davis Concert Organ!

Upcoming Concerts in Honour of the late Dr Stuart Davis
Francis Winspear Centre for Music

Sunday 15 January, 3:00 pm
A Birthday Party for Mozart
The Davis Concert Organ
The University of Alberta
Madrigal Singers
University Symphony Orchestra
Patricia Tao, piano
in a Mozart Piano Concerto
arranged for Chamber Ensemble,
and excerpts from Mozart's
The Marriage of Figaro

Sunday 12 February, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
From Darkness to Light
Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt
O Sacred Head: Charles Stolte
In the Light for Organ and Piano: Carson Cooman

Admission: $15/stud/sen, $20/adult. For more information, please call 492-0601

Program Notes
by Marnie Giesbrecht

Andante from *Sonata in D Major* by Wolfgang Amadeus Mozart
Toccata from the *Fifth Symphony* by Charles Marie Widor

These two works were chosen to "book end" the program because of their connection to Dr. Davis and the performances surrounding the inauguration of the Davis Concert Organ in 2002. Duo Majoya performed the Sonata in D Major at the Inaugural Gala on September 14, 2002. Marnie Giesbrecht performed the Widor Toccata at a special recital for the "organ donors" a few days before the inaugural gala.

The RCCO's Sundays at 3 Organ Recital Series presented Christopher Herrick in the first organ recital to be performed on the Davis Organ on September 15th, 2002. It is fitting that the RCCO is involved in this concert tribute by sponsoring David Palmer as solo recitalist for this evening's performance.

Cortége et Litanie, Op. 19, No. 2 (1921) by Marcel Dupré

Written originally as music for a chamber ensemble of 11 instruments to accompany a stage play, the Cortége et Litanie became popular in several arrangements, for piano solo, for organ and orchestra, and in its most often-heard form, for organ solo. Dupré was one of the greatest organ virtuosos of the 20th c, occupying the post of organist of St. Sulpice in Paris for much of his career. (A Cortége is a ceremonial or funeral procession and litany is a form of prayer.)

Shadow Variations by Brent Lee

Shadow Variations is a work for solo organ of approximately ten minutes duration. The title has a double meaning. Firstly, the music that is played on one manual of the organ is "shadowed" on the second manual, creating a fluctuating tremolo of timbre. By using sets of nearly identical registrations for the two manuals, the transient sounds created at the beginning and end of each pitch are emphasized. Near the end of the work, the organist is required to play across manuals with one hand to achieve this effect. Secondly, much of the harmonic and melodic material is derived from transcriptions of early radio shows with organ accompaniment, especially The Shadow. (Who knows what evil lurks in the hearts of men?) The work was commissioned by organist David Palmer with the assistance of the Ontario Arts Council.

Constellations (A Concerto for Organ and Percussion) by Dan Locklair

Locklair writes: "The piece explores two of the most potent musical sound sources: percussion and the pipe organ." Constellations' four movements are named after stellar constellations. Although in four distinct movements, the first three serve as an exposition to the fourth movement, which is similar in length to

the opening three and develops and recaps the musical atmospheres and orbits of colour, building to a final explosion of sound. The percussion instruments used are two timpani, brake drum, suspended cymbal, three tom-toms, vibraphone (played with mallets and a string-bass bow), triangle, glockenspiel, xylophone, orchestral chimes and snare drum.

Sarum: Variations on an Advent Chant (1993) by Deirdre Piper

Based on the 7th century Sarum plainsong, "Conditor alme siderum", Piper presents four variations, each derived from verses of the Latin text as translated by Rev. J. M Neale in 1851. In Verse 1, a continuous gently sparkling ostinato hovers above two statements of the chant melody. Verse 2 is fugal in an atonal setting, resolving to a quiet ending with the chant melody on an 8' flute stop. In Verse 3, a dialogue between soprano and bass voices precedes the chant melody, again heard on another 8' flute. Verse 4 presents fragments of the chant theme alternating with a chordal passage on the Swell reeds (evoking change ringing of church bells) and a passage of birdsong-like character.

1. Creator of the starry height,
thy people's everlasting light,
Jesus, Redeemer of us all,
hear thou thy servants when they call.

2. Thou, sorrowing at the helpless cry
of all creation doomed to die,
didst save our lost and guilty race
by healing gifts of heavenly grace.

3. Thou cam'st, the bridegroom of the bride,
as drew the world to eventide;
proceeding from a virgin-shrine,
the spotless victim all divine.

4. At thy great name, exalted now,
all knees in lowly homage bow;
all things in heaven and earth adore,
and own thee King for evermore.

Symphonie No. 6, Op. 42 by Charles-Marie Widor
I. Allegro

Followed by his famous pupil, Dupré, Widor held the position of organist of St. Sulpice in Paris for 64 years. The great French school of organ playing owes its completeness and virtuosity to the highly developed technique he brought to the instrument and to his generations of students. The celebrated organ at St. Sulpice, built by Cavaillé-Coll in 1862, inspired his ten symphonies (or suites) for the organ. One of the most powerful of them, the first movement of Symphonie VI opens with a grand march, followed by a recitative-like theme in triplet 8th notes. Widor then combines both, developing a fantasy through striking key

changes into an urgent final statement of the march theme on full organ. Variations on an Original Theme (1971/1973) Barrie Cabena Canadian composer and organist Barrie Cabena is Professor Emeritus of Wilfrid Laurier University in Kitchener-Waterloo, Ontario and artistic adviser to the Guelph Spring Festival. Born in Melbourne, Australia with further studies in England at the Royal College of Music, he made Canada his home and the inspiration for his creative life. This year Barrie Cabena was honoured by winning two prizes sponsored by the American Guild of Organists: the AGO/ECS Publishing Award in Choral Composition and the Holtkamp-AGO Award in Organ Composition. This is the first time in the history of the competitions that a single composer has won both awards in the same year.

Variations on an Original Theme is a humourous and colourful tribute to one of Cabena's mentors, Eric Harrison. After an exuberant final variation, the piece ends quietly with a coda that recalls the opening theme.

Performers

David Palmer has performed from coast to coast in Canada, and has given recitals in such American centres as San Francisco, Washington and New York, as well as several cities in the Midwest. In Europe, he has played in England and France, including recitals in the cathedrals of Chartres and Notre Dame in Paris. CBC Radio has broadcast nationally many of his performances, both solos and appearances with the Windsor Symphony Orchestra. He has been a judge for several organ playing competitions, among them the nationals of the Royal Canadian College of Organists, and the semi-final round of the Second Calgary International Organ Festival.

Mr Palmer has developed a specialty in the keyboard music of Olivier Messiaen. In the spring of 1981, he studied with the composer's wife, Yvonne Loriod, concentrating on excerpts from Messiaen's Vingt regards sur l'Enfant-Jésus and Catalogue d'Oiseaux. Since then, he has given many workshops and lectures, and has written several articles on aspects of Messiaen's music. In October 1990, he gave the first Canadian performance of Livre du Saint Sacrement at St. James' Cathedral in Toronto, broadcast on CBC Stereo on "Arts National", and was invited to perform excerpts of the work at the Fifth International Congress of Organists in Montreal in July 1993. His CD of Méditations sur le mystère de la Sainte Trinité, recorded in the Cathedral-Basilica Mary Queen of the World in Montreal, was released in 1999.

A native of Victoria, British Columbia, David Palmer holds degrees from the University of Michigan in Ann Arbor, where he was a student of Robert Glasgow. Past-President of the Royal Canadian College of Organists, he is a Professor in the School of Music at the University of Windsor, and Organist and Choir Director of All Saints' Church, Windsor. Mr Palmer's performance is sponsored by the RCCO Traveling Clinicians' Program; jointly presented by the national and local RCCO and the University of Alberta.

Marnie Giesbrecht and **Joachim Segger** are ***Duo Majoya***. Their duo repertoire includes piano duets, organ duets, duets for organ and piano, and duets for organ and harpsichord. Concert programs are eclectic and innovative, spanning original and commissioned works to transcriptions and jazz; they usually combine solo and duo works and frequently include improvisation. Regular performers in the Winspear Centre for Music in Edmonton and Jack Singer Concert Hall in Calgary, recent performances also include Los Angeles, California (American Guild of Organists Convention, 2004), Billings, Montana (AGO convention, 2005), London, Ontario (Royal Canadian College of Organists nation convention, 2005); Notre Dame Cathedral, Paris, St. Stephen's Cathedral, Vienna and numerous venues in Canada, US and Europe. Giesbrecht and Segger direct the music at First Presbyterian Church in Edmonton, AB, Canada. For more information on their solo and duo CDs or Duo Majoya, visit: www.majoya.com.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, N.Y.and the Mozarteum, Salzburg, Austria, Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Organ Literature and related subjects. She was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the 2005 McGill International Organ Academy.

Joachim Segger is a versatile musician who regularly performs piano solo and various duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester, NY, the University of Alberta, Canada and the Mozarteum in Salzburg, Austria, he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY. Dr. Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Joachim has given workshops on improvisation at national conventions in the US and Canada and is a traveling clinician for the Royal Canadian College of Organists in 2005.

Brian Jones, Principal Percussionist of the ESO, has performed with the Edmonton Symphony Orchestra since 1968. A graduate of the University of Alberta, Brian studies with Forrest Clark and Earl Hatch in Los Angeles. He has performed with numerous orchestras and ensembles, including the Capetown Symphony Orchestra in South Africa, and won first prize at the Percussion Arts Society Timpany Competition in Southern California. Brian Jones is on faculty at the University of Alberta and the Cosmopolitan Music Society.

UNIVERSITY OF ALBERTA
Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

FACULTY OF
ARTS
UNIVERSITY OF
ALBERTA

Thanks to Stephanie Enders and Darka Tarnawksy of Bottom Line Productions for their help with promoting this evening's concert.

Music of Christmas Monday 12 December at 8:00 pm
Greenwood Singers, Greenwood Chamber Orchestra
and the University of Alberta
Faculty of Education Handbell Ringers
Robert de Frece, Conductor
Francis Winspear Centre for Music
Tickets: Winspear Centre for Music Box Office 428-1414

Upcoming Events

November
25 Friday, 8:00 pm
Music at Convocation Hall I
Jolaine Kerley, soprano
Karen Zaidan, soprano
John Brough, countertenor
Timothy Shantz, tenor
John Huck, tenor
Leonard Ratzlaff, baritone
Adam Wead, theorbo
Josh Lee, viola da gamba
Love and Lament in Italy
Songs by Claudio Monteverdi,
Luzzasco Luzzaschi, Giulio Caccini
and Girolamo Frescobaldi
Admission: $15/student/senior, $20/adult

28 Monday, 7:30 p.m.
Festival of Nine Lessons and Carols
U of A Faculty of Education
Handbell Ringers
Robert de Frece, Director
with **Organists Marnie Giesbrecht**
and **Joachim Segger**
Francis Winspear Centre for Music
For ticket information, call 428-1414

December
2 Friday , 8:00 pm
The University of Alberta Concert Cho
Debra Cairns, Director
Works by Gabrieli, Schuetz, Mendelssoh
Dvořák, Wolf, Archer, and Grandage
Admission: $10/stud/sen, $15/adult

3 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm
The University of Alberta Concert Ban
Wendy Grasdahl, Director
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm and 7:30 pm
The University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Jolaine Kerley, soprano
Guests of the Alberta
Baroque Ensemble
Magnificat: Perti
Alles, was ihr tut: Buxtehude
Gloria: Handel
Robertson Wesley United Church
For ticket information, call 467-6531

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

University Symphony Orchestra
Final Competition

Tuesday, November 22, 2005 at 8:00 pm

Jury members Guillaume Tardif (Chair), Fordyce Pier, Michael Massey

Program

Ryan Kolodziej, piano
Master of Music

Piano Concerto in A Minor, Op. 16 (1868, rev. 1907)
Edvard Grieg (1843-1907)
I. Allegro molto moderato
Sarah Ho, piano

Alison Kilgannon, piano
Bachelor of Music, 2nd year

Piano Concerto No. 2 in B-Flat Major,
Op. 19 (1788-1798)
Ludwig van Beethoven (1770-1827)
I. Allegro con brio
Bianca Baciu, piano

Martin Kloppers, cello
Bachelor of Music, 3rd year

Variations on a Rococo theme for Cello and
Orchestra, Op. 33 (1876)
Peter Ilyitch Tchaikovsky (1840-1893)
Moira Hopfe-Ostensen, piano

Sabrina Steed, violin
Bachelor of Music, 4th year

Violin Concerto in A Minor, Op. 82 (1904)
Alexander Glazounoff (1865-1936)
I. Moderato
Henry Mokken, piano

Audrey Ochoa, trombone
Bachelor of Music/Bachelor of Education, 3rd year

Concerto for Trombone and Orchestra (1924)
Launy Grøndahl (1866-1960)
I. Moderato assai
II. Quasi una leggenda
Sylvia Shadick-Taylor, piano

Po-Yuan Ku, saxophone
Doctor of Music

Concerto for Alto Saxophone and Orchestra (1949)
Henri Tomasi (1901-1971)
I. Andante et Allegro
Sylvia Shadick-Taylor, piano

10:15 pm Deliberations followed by announcement
Results will be posted on USO bulletin board

Convocation Hall

Arts Building, University of Alberta

Music at Convocation Hall

Music at Convocation Hall I

"Love and Lament in Italy"
Jolaine Kerley, soprano
Karen Zaidan, soprano
John Brough, countertenor
Timothy Shantz, tenor
John Huck, tenor
Leonard Ratzlaff, baritone
Adam Wead, theorbo, baroque guitar
Josh Lee, viola da gamba

Friday, November 25, 2005

7:15 pm *Pre-Concert Introduction*
by **Adam Wead**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Lamento (1638) — Claudio Monteverdi (1567-1643)
- i) Non havea Febo ancora
- ii) Lamento della ninfa
- iii) Sì tra sdegnosi pianti

Amarilli mia bella (1601) — Guilio Caccini (ca. 1545-1618)
Vedro'l mio sol (1602)

Se l'aura spira (1630) — Girolamo Frescobaldi (1583-1643)
Dunque dovrò (1630)

Deh vieni ornami (1601) — Luzzasco Luzzaschi (ca. 1545-1607)
I' mi son giovinetta (1601)
Stral pungente d'amore (1601)

Intermission

Lagrime mie (1659) — Barbara Strozzi (1619-1677)

Ardo e scoprir, ahi lasso (1638) — Claudio Monteverdi
O sia tranquillo il mare o pien d'orgoglio (1638)
Zefiro Torna (1632)

Sestina (1610) — Claudio Monteverdi
"Lagrime d'Amante al Sepolcro dell'Amata"
- i) Incenerite spoglie
- ii) Ditelo voi
- iii) Darà la notte il sol
- iv) Ma te raccoglie
- v) O chiome d'or
- vi) Dunque amate reliquie

Claudio Monteverdi

Sestina

This work is a sorrowful cycle of six madrigals, each setting a single poetic stanza. The six lines of each stanza end with one of six words in a complicated rhyme scheme -- tomba (tomb), cielo (sky), terra (earth), pianto (tears), seno (heart/breast) and Glauco (the mournful shepherd). The six images are reflected by musical devices such as high and low contrasts, dissonance, chordal declamation, and plaintive counterpoint. The composition is Monteverdi's personal lament for Caterina Martinelli, an eighteen year old singer who was to have sung in his (now largely lost) opera, "Arianna," but who died of smallpox during rehearsals. The harmony and melody of the setting are exquisitely beautiful and highly emotional.

Program Notes
By Niyati Dhokai

Claudio Monteverdi
b. Cremona, 15 May 1567 (baptism)
d. Venice, 29 November 1643

Lamento della Ninfa

Monteverdi's works mark the transition from Renaissance to Baroque music. In a famous statement in his fifth book of Madrigals, Monteverdi proposed the difference between two different musical styles, which he distinguished as *prima* and *seconda prattica*. Prima prattica followed strict counterpoint, and musical considerations dominated in a texture of equal-voiced polyphony. Seconda prattica, which Monteverdi championed against the attacks of conservative critics, had a freer counterpoint and dissonance treatment, allowing music to express the meaning of the text with new intensity. The "Lamento della Ninfa," from Monteverdi's eighth book, takes the seconda prattica still further towards the style of the Baroque, as a basso continuo accompaniment frees the singers' lines from the need to maintain a continuous texture .

Lamento della ninfa's text is a ten-stanza strophic canzonetta by Rinuccini. The first three strophes are composed for a trio of the tenor and bass voices in a third-person narrative. Next, six strophes are written in first-person for the soprano taking the part of a nymph's declaration against the male trio. The piece concludes with a final strophe that is sung by the trio in the third person. The piece thus combines the lamenting solo voice, a role that gave rise to some of Monteverdi's most intensely expressive music, with the fuller texture of the continuo madrigal.

Barbara Strozzi
b. Venice, 6 August 1619 (baptism)
d. Padua, 1677

Lagrime mie

Barbara Strozzi was the child of Giulio Strozzi and Isabella Garzoni, his servant and heir. Giulio Strozzi was a librettist and poet, who worked with Monteverdi and Cavalli, and he had relatively modern views on the role of women. Strozzi was supportive of Barbara's music career singer and composer, and she studied with Francesco Cavalli. Giulio Strozzi founded the Accademia degli Unisoni in order to provide an outlet for her performances and compositions.

Lagrime mie is a solo cantata with sections of recitative and aria. The poet of the text is unknown, but it is believed to have been one of her father's texts. The dissonances presented at the beginning of the piece provide moving depictions of a lamenting lover. In the arioso, Strozzi features runs inspired by the words such as "adoro" (adore) and "pietoso" (pity) and compelling suspensions over the bass lines demonstrate Strozzi's mastery of the cantata.

According to the research of Colin Tilney, it is believed that *Lagrime mie* was inspired by a meeting where members of the Accademia degli Unisoni (one of the many intellectual academies sponsored by Italian aristocrats of the day) questioned whether tears or song better expressed emotion. After performing the song, Barbara reportedly stated, ""I do not question your decision, gentlemen, in favor of song; for I know very well that I would not have received the honor of your presence tonight had I invited you to see me cry and not hear me sing."

Luzzasco Luzzaschi (ca. 1545-1607)
b. Ferrara (?), 1545
d. Ferrara, 10 September 1607

Deh vieni ornami
I'mi son giovinetta
Stral pungente d'amore

Luzzaschi was an organist for the Este family in Ferrara, Italy . He was highly regarded as a teacher, madrigalist, and composer of instrumental music. Little survives of his work for keyboard, although his compositional influence in this area is seen through the work of his student, Girolamo Frescobaldi. Although Luzzaschi's vocal compositions include madrigals for mixed voices, his most famous compositions were written for one to three sopranos and keyboard, and from his collection of twelve such pieces, published in 1601 but written up to twenty years earlier, the works on tonight's concert are drawn. The court in Ferrara was known for its virtuoso female singers, and Luzzaschi's compositions employed their talents to the fullest, writing out full and elaborate ornamentation for the vocal parts. With their virtuoso runs and ornaments and soprano-dominated style, Luzzaschi's pieces not only serve as a reminder of the crucial role played by women singers of the time, but also helped establish the characteristic texture of the Baroque music heard on the remainder of the program.

Giulio Caccini
b. Rome or Tivoli, 1545
d. Florence, 10 December 1618

Amarilli mia bella
Belle rose porporine

Caccini was a composer, teacher, singer, and instrumentalist during the late Renaissance and early Baroque eras. He was one of the founders of the genre of opera and is considered to be one of the most influential composers of the early Baroque. He was part of the movement that created *stile recitative*, a new style of monody that is characterized by an emotional solo voice accompanied by simple instrumental harmony.

The two selections being performed tonight are part of a book of monody, or songs for solo voice and basso continuo. This collection, *Le nuove musiche*, published in 1601, is considered to be Caccini's most influential work. The introduction of the book described in great detail the purpose and performance practice of the monody. For example, the book writes that the vocal ornamentation can vary depending on how the

singer wishes to convey the emotions of the piece. These works promoted musical expression to be as comprehensible as speech, a significant event in Baroque music which eventually led to the idea of the operatic recitative.

Girolamo Frescobaldi
b. Ferrara, September 1583
d. 1 March 1643

Se l'aura spira
Dunque dovrò

Frescobaldi studied with Luzzaschi, and his music was also greatly influenced by Gesualdo. Frescobaldi developed the modern concept of tempo, characterized by acceleration and deceleration within a composition. He was responsible for synthesizing composition styles during of his time, and was known for his lyricism. Frescobaldi's taught Pachelbel and was of great influence to Bach.

During the years of 1628 – 1634, when the works being performed today were composed, Frescobaldi worked for the Medicis in Florence. He composed two books, *Arie musicali,* which include strophic songs, madrigals, and works in *stile recitativo.*

Claudio Monteverdi

Zefiro Torna
Ardo e scoprir, ahi lasso
O sia tranquillo il mare o pien d'orgoglio

This set presents three more pieces from Monteverdi's eighth book of madrigals, each for two tenors and basso continuo. "Zefiro Torna" is a lonely lover's reflection on the zephyrs of spring. Over a repeated bass ostinato, the voices sing in the characteristics of the breezes (zephyrs). Turbulence is expressed through scale patterns; gentle murmuring of the zephyrs is expressed through close harmonies. Although the poem ends sadly, the cheerful evocation of spring dominates the song.

In "Ardo e scoprir, ahi lasso," the voices move in particularly close harmony to each other and the basso continuo as the voices sing about the great pains of stifling passion and the freedom of surrendering to the truth. The most dramatic musical gesture is the shift (found in many pieces of the time) from a duple opening section over a relatively static bass to the lively triple meter passage with which the madrigal concludes.

With its frequent strong cadential gestures, "O sia tranquillo il mare o pien d'orgoglio" showcases functional tonality in the monodic style. Once again, a triple meter section provides contrast, but in this case, a return to the opening duple meter brings about a weightier conclusion.

Translations

Lamento della ninfa
Phoebus had not yet brought daylight to the world
when a maiden came out of her own dwelling.
On her pale face her sorrow could be observed,
often a great sigh would issue from her heart.
Thus treading the flowers she roamed now here, now there;
her lost love she goes about bemoaning thus:

"Love, where is the fidelity that the traitor swore?
Love," she said; looking at the sky, she stayed her feet.
"Make my love return as he used to be,
or kill me [yourself] so that I may no longer suffer so.
I don't want him to utter sighs any more unless he is far from me;
no, no, for he will no longer tell me his sufferings, by my faith!
Because I am consumed with love for him, he is filled with pride;
yes, yes, if I shun him he will entreat me again.
If that woman has a brow fairer than mine is,
she surely does not bear in her heart such true fidelity, my love.
Nor will he ever have such sweet kisses for those lips,
nor more tender ones-ah, be silent, be silent, for he knows it all too well.

(Poor girl! ah no, no longer can she withstand such coldness.)
Thus amid indignant tears she uttered her words to the sky;
thus in loving hearts love mingles fire and ice.

Amarilli mia bella
My lovely Amarillis!
O heart's desire, do you not believe you are my love?
Believe it! and if doubts assail, take this arrow of mine,
open my breast, and you shall see written on my heart,
"Amarillis is my love."

Vedrò'l mio sol
O my heart's light, before I die I shall see your rays turn to me.
O light and joy of my life, 'tis sweeter to be in torment for you
than in delight with another.
Yet to suffer such pain must bring me death;
and if I die, then dies my hope to see that dawn's sweet rays.

Se l'aura Spira
If the breeze is blowing with all its charms,
and the fresh rose stands laughing,
and the shadowed thicket of fair emeralds
has no fear of the heat of summer,
then come and dance happily,
O welcome nymphs, O flower of all beauty,
now that the pleasant spring flows clear
from the high mountain down to the sea.
The birds display their sweet verses,
the sapling is covered with flowers;
let the sweet face off there in the shade
boast only of being merciful.
Sing, sing, O laughing nymphs!
and banish the winds of cruelty.

Dunque dovrò
And must I then, for my unblemished service,
now bring back, O cruel one, only torment and pain?

O cheated hopes, O vain desire
that holds my soul buried in agony!

You, you, O Love, you alone
must I now indict;
for you, O tyrant, steal
every good thing of mine.

You, you I must indict,
because you take it as a joke
that the fire of cruelty burns my heart.

Deh vieni ormai
Oh come already heart of mine
to the used resting place
that already it flies
to the west of the day
and my tired life
no less that the day is missing
come comfort my atrocious grief
that blessed voice;
and I brake spirit to my languishing your notes
And I brake to the sun that already tires in the ocean.

I' mi son giovinetta
"I am a young girl and I laugh and sing in springtime",
my sweet shepherdess was singing
when suddenly my heart spread its wings like a bird completely joyful
and cheerful speaking in its own tongue:
"I too am young, and I laugh and sing
at the blessed and beautiful springtime of love,
which blossoms in your lovely eyes".
And she said: "Flee, if you are wise; flee from the fire;
flee, for in these rays there will never be spring for you".

Stral pungente d'amore
Stinging arrow of love
which is a sign in my heart
makes you fling in me
for to draw me to the last hours
or to that beautiful breast you tempt with
if I endure at last to my laments.

Translations of Luzzaschi texts by Tony Caruso

Lagrime mie
My tears, why do you delay?
Why do you not give vent to your fierce grief
That robs me of breath and oppresses my heart?

Lydia, whom I so adore,
Since she gave me – ah! – a pitiful glance,
Her strict father keeps her a prisoner:
Within two walls she is shut up,
The pretty, innocent creature,
Where the sun's rays cannot reach her.
And what grieves me even more
And increases my awful torments and pain,
Is that it's my fault that
My beloved suffers such misfortune.
Every sadness shall assail me,
Every mourning shall become eternal,
Every evil shall so afflict me
That it will kill and bury me.

And you, o aching eyes, aren't you going to cry?
My tears, why do you delay?

Lydia, o woe is me! I see her slipping away,
My idol that I so adore,
She is imprisoned by hard marble
She for whom I breathe and yet do not die.
If death is welcome to me
Now that I am deprived of hope,
Ah, than take my life from me,
I beg you, o bitter grief!

Lagrime mie (cont'd)
But I realize that, in order to torment me
Even more, fate
Denies me the death I long for.

So if it's true, dear Lord,
That for my tears alone
Cruel fate doth thirst:
My tears, why do you delay?
Why do you not give vent to your fierce grief
That robs me of breath and oppresses my heart?

Ardo e scoprir, ahi lasso
I burn and, alas, I do not have the courage to reveal
that burning which I bear hidden in my breast,
and I constantly languish, all the more sorrowful
because my sorrow is concealed,
sometimes in my mind I make a thousand plans
to dispel my fear by loosening my tongue,
and then, turning bold, I am not afraid
to call for help for the killing torture.

But if I happen to approach her directly
to find delight and peace for my woe,
my face quickly turns pale
and I am compelled to cast my eyes downward.
I would like to speak but dare not; therefore I begin
tremblingly and hold back. Finally, if my tongue,
messenger of my heart, wishes to disclose my feelings,
my words are cut short on my lips.

O sia tranquillo il mare o pien d'orgoglio
Whether the sea by still or swelled with pride,
never shall I turn my feet away from these waves;
I await you here, and here, a betrayed lover,
I lament and complain of your [lack of] faithfulness.
I am wont often to climb up these cliffs
to see if your ship is already returning;
here I sit down and weep, so that the sea
thinks I am a fountain, and the seaman thinks I am a rock.
And often, too, I send you as messengers,
to tell again of my grief and torment,
the light zephyrs of the wondering air,
but you do not return, Phyllis, and my lament
is dispersed by the breeze; such thanks may he hope for
who entrusts his heart to a woman and his prayers
to the wind.

Zefiro Torna
Zephyr returns, and with sweet accents
enchants the air and awakens the waves,
and murmuring his way through green leaves
he invites the meadow flowers to dance to his tune.
With garlanded hair, Phyllis and Chloris
sing joyful love-songs so dear to them,
while from high hills and deep valleys
and echoing caves redouble their music.

Dawn rises more lovely in the sky, and the sun
pours down gold yet brighter, embellishing
the sky blue mantle of Thetis with purer silver.
Alone I wonder through lonely and deserted woods,
and, as my fortune demands, now weep, now sing
the brightness of two lovely eyes and my torment.

Sestina "Lagrime d'Amante al Sepolcro dell'Amata"
First Part
Incinerated remains, greedy tomb
Made from my beauteous son and earthly heaven.
Alas I come to lean over your grave, with you
My heart is buried, my breast turned to marble,
And night and day I live in a fire, in tears,
In grief, in anger, a tormented Glaucus.

Second Part
Tell, o rivers, and you who hear Glaucus
Renting the air with cries above her tomb,
Lonely countryside and nymphs and heavens;
My food is grief, my drink lament,
Since frozen earth has covered my beloved,
My bed, o happy stone, is your beautiful breast.

Third Part
By night the sun will light the earth,
The moon will shine by day before Glaucus
Will cease to kiss and honour this breast
Which was a nest of love, and which the cruel tomb
Has crushed; left alone with deep sighs and tears,
May the spheres and heavens be kind to him.

Fourth Part
But heaven receive you, o nymph, into its lap.
I gaze at you, for the earth is widowed,
The woods deserted and the rivers flow with tears.
And the Dryads and Nymphs echo
The sad laments of Glaucus, and over the tomb
Sing the prayers of the beloved breast.

Sestina "Lagrime d'Amante al Sepolcro dell'Amata" (cont'd)

Fifth Part

O golden hair, gentle snow-white breast,
O lily-white hand which envious heaven
Has snatched from us, when locked in the dark tomb
Who shall hide you, alas, the poor earth,
Who hides the flower of all beauty, the sun of
Glaucus. Ah muses shed here your tears.

Sixth and Final Part

Therefore beloved remains, a sea of tears
May it not illumine the noble breast
Of a cold stone? Here afflicted Glaucus
Makes Corinna, ah death, ah tomb.

May words yield to tears, beloved breast,
May heaven give you peace, and peace to you Glaucus
Praying at the honoured tomb and sacred ground.

John Brough holds a Bachelor of Music in Organ Performance (Ottawa) a Master of Music in Choral Conducting (Alberta) and is currently completing a Doctor of Music in Choral Conducting at the University of Alberta. He also holds associate degrees with both the Royal Conservatory of Music in Organ Performance and the Royal Canadian College of Canadian Organists.

While at the University of Ottawa, he sang as a countertenor soloist and chorister with the University of Ottawa Calixa Lavallée Ensemble, as well as the early music group Musica Divina. Brough has performed with the University of Alberta Madrigal Singers, Pro Coro Canada and Ensemble de la Rue, and still sings with the latter two choirs. He has taught at Grant MacEwan College, and has conducted the Schola Cantorum Women's Choir.

He is an award-winning instructor in the U of A's Department of Music, and was interim conductor of the U of A Concert Choir for the 2004-05 season. Brough currently conducts the Da Camera Singers, he is director of music and choirmaster at Holy Trinity Anglican Church and choral assistant of the Richard Eaton Singers.

Tenor **John Huck** is an active member of Edmonton's musical community. As a choral singer, he has sung for many years with *Pro Coro Canada* and the early music choir *Ensemble de la Rue*. He has appeared as a soloist with *Pro Coro Canada*, and worked with the Calgary-based ensemble *VoiceScapes*. On the operatic stage, he has performed the roles of Tamino, Don Basilio (*Le Nozze di Figaro*), and Rinuccio (*Gianni Schicchi*). John believes it is vital to create strong, vivid musical experiences for the audience, and he works to achieve this goal in his performances.

Jolaine Kerley received her bachelor of music degree in vocal performance in 1996, and a master of music degree in vocal performance and choral conducting in 2000 from the University of Alberta. Jolaine is currently in the final stages of her doctorate of music degree at Indiana University, with a major in vocal performance through the Early Music Institute.

Jolaine's has studied voice with Dr Alan Ord, Eva Bostrand, Paul Elliott and Mary Ann Hart. Currently Jolaine is a sessional voice instructor at the University of Alberta.

Jolaine has been featured as soloist in Bach's Cantata No. 140, *Wachet auf, ruft uns die Stimme, Christmas Oratorio,* and *St. John's Passion*, Mozart's *Mass in C minor*, Mozart's *Requiem,* Czerny's *Mass No. 8 in C Major,* Ivan Moody's *Passion and Resurrection,* GF Händel's *Messiah,* Haydn's *Paukenmesse* and *Theresienmesse,* and Mozart's *Exsultate Jubilate* with musical ensembles Pro Coro Canada, the Alberta Baroque Orchestra, and the Alberta Philharmonic Orchestra. Most recently, Jolaine performed Monteverdi's *Vespro della Beata Vergine* at the Carmel Bach festival. Upcoming performances include Handel's *Gloria,* Beethoven's *Mass in C,* Mozart's *Vesprerae solennes de Confessore,* and Villa Lobos' *Bachianas Brasileiras No. 5.*

Cited by the Atlanta Journal-Constitution for his "stylish" and "soulful playing," **Josh Lee** leads a truly varied musical life, performing on viols, double bass, baroque cello and violone with some of the world's leaders in early music. Initially trained as a violinist, Josh is a graduate of the Peabody Conservatory where studied viol and 'cello with Ann Marie Morgan and double bass with Harold Hall Robinson, and went on to pursue further studies with Jane Hershey at the Longy School of Music. He is a founding member of the ensembles Concerto Incognito and Marley's Head, and has performed with the Atlanta Baroque Orchestra, Musica Pacifica, Washington Bach Consort, Opera Lafayette, New Trinity Baroque, Arcadia Players, Bloomington Baroque and Hesperus. A resident of Atlanta, Josh's performances have been heard on National Public Radio's "Performance Today" and "Harmonia." He has recorded for NPR, edition lilac and Koch International.

Leonard Ratzlaff is professor of choral music and Chair of the Department of Music at the University of Alberta. He is conductor of the University of Alberta Madrigal Singers and the Richard Eaton Singers, Edmonton's symphonic chorus. He is a frequent clinician and adjudicator, and has guest-conducted numerous Canadian ensembles, including the Edmonton Symphony Orchestra, National Youth Choir, Pro Coro Canada and the Winnipeg Singers. He has conducted premieres of new works by a number of Canadian composers, including Allan Bevan, Malcolm Forsyth, Allan Gilliland, Imant Raminsh, Sidney Robinovitch, James Rolfe and Mark Sirett. He sang in numerous projects in North America and Europe with the late American conductor Robert Shaw. Awards include the Julius Herford Dissertation Prize for his study of the Te Deum of Anton Bruckner (Iowa, 1985); Faculty of Arts Undergraduate Teaching Award and induction into Edmonton's Cultural Hall of Fame (2001); the Richard Eaton Award of Distinction for Exemplary Service to Choral Music in Alberta, presented by the Alberta Choral Federation, and the Queen's Jubilee Medal for service to choral music in Canada (2002).

In 2003 he was inducted into the Alberta Order of Excellence, and in 2004 he was named as a Member of the Order of Canada, in recognition of his contributions to choral music in Canada

Timothy Shantz is an active singer and conductor. Recent solo highlights include the Evangelist roles in Bach's *St. John Passion* and Ivan Moody's *Passion & Resurrection* as well as performances of Britten's *Cantata Misericordium*, and Handel's *Messiah*, which was recently released on CD. Shantz performs regularly with ensembles throughout the U.S. and Canada, including Pro Coro Canada, Ensemble de la Rue, the National Youth Choir of Canada, the Manitoba Summer Academy Choir in Winnipeg, Spiritus Chamber Choir and VoiceScapes of Calgary, as well as with the Alberta Baroque Ensemble. He has studied voice with Alan Bennett at Indiana University. Previous teachers include Eva Bostrand, David Falk, and Victor Martens.

Shantz received a Bachelor of Music degree in Piano Performance from Wilfrid Laurier University and a Master of Music degree in Choral Conducting from the University of Alberta. In September 2002, he began Doctoral studies in Choral Conducting at Indiana University. While at Indiana University, Shantz has worked as assistant conductor of the Symphonic Choir and the Early Music Institute's Pro

Arte Singers. In 2003 he founded his own chamber choir, New Art Voices, which specializes in contemporary choral repertoire. In 2004, he was honoured to be chosen as Apprentice Conductor for the National Youth Choir of Canada. Shantz is a candidate for the Doctor of Music degree at Indiana University in Bloomington, Indiana, U.S.A.

Recent conducting highlights include Duruflé's *Requiem* with the Cantata Singers of Ottawa and Rachmaninoff's *All-Night Vigil* with New Art Voices. Shantz has also conducted performances of Martin's *Messe pour double choeur a cappella*, Puccini's *Messa di Gloria*, Mozart's *Requiem*, Pärt's *Berliner Messe*, Taverner's *Missa 'Gloria Tibi Trinitas'* and Poulenc's *Quatre motet pour le temps de noel*. He has had the opportunity to prepare choruses for performances of Verdi's *Requiem* and Handel's *Messiah* and the opera choruses for Rossinni's *La Cenerentola*, Puccini's *Tosca* and Verdi's *Falstaff*. Conducting positions have included Interim Conductor of Edmonton's Richard Eaton Singers (2001-2002), Director of Choirs at The King's University College (1999-2002) and Conductor of the St. David's Welsh Male Voice Choir (1998-2001).

Adam Wead first began studying the lute in Florence, Italy, with Gian Luca Lastraioli and later, after deciding against a career as an orchestral musician, he continued his lute studies under Mark Cudek at the Peabody Conservatory of Music, and Nigel North at the Early Music Institute. Mr Wead is a sought-after accompanist throughout the eastern United States. He has appeared with Trio Francesco Rognoni and the Camarino Band at the 2003 and 2004 Bloomington Early Music Festivals, whose performances were featured on National Public Radio's program Harmonia. He is a founding member of the ensemble Marley's Head, which regularly gives concerts through the southeast. In addition to lecturing at universities here in the U.S, Mr.Wead is also a featured performer with New Performing Arts, a non-profit organization dedicated to providing arts education to secondary schools in rural counties in the state of Kentucky.

Born in Sherwood Park, Alberta, **Karen Zaidan's** singing career began in the Edmonton area. At an early age she joined Edmonton opera's children's chorus which had roles in *Carmen* and *La Bohème*. She received her Bachelor of Music in vocal performance with first class distinction from the University of Alberta in 1998. Student years provided many solo performance opportunities, including singing with the acclaimed Madrigal singers. Karen has sung with choirs since the age of seven, among them Schola Cantorum (Alberta College), Pro Coro Canada (Edmonton), Ars Nova (Budapest, Hungary), and as a founding singer of the new Canadian Renaissance group, Ensemble de la Rue (Edmonton) with whom she toured eastern and western Canada and Germany. Following convocation she continued her vocal studies with Janos Klezli, voice instructor at the Liszt Academy in Budapest. A scholarship led to two years at the Zoltan Kodaly institute of music in Hungary, majoring in vocal and piano performance with the opportunity to perform premiere compositions also to sing with the Ars Nova choir. While in Europe, Karen took first place at the Rhodes International Lyric Solo Competition in Greece. Since moving to Saskatchewan in 2000, Karen has pursued her singing career, bouncing a new teaching schedule, practice, rehearsals, performance and Music Festival entries with her work at Prince Albert National Park. She and her husband Richard married in September 2000. They presently live in Fort Smith, NWT with their first born infant son, Joshua.

The University of Alberta Department of Music
Opera Workshop
Alan Ord, Director
presents ***The Marriage of Figaro***
by Wolgang Amadeus Mozart
Full-length opera performance

Wednesday-Saturday,
February 1- 4, 2006 at 8:00 pm
Convocation Hall, Arts Building
Admission: $15/student/senior, $20t/adult

Upcoming Events

November
27 Sunday, 8 pm
The University of Alberta
Academy Strings
Guillaume Tardif, Director
Concerto Grosso: Corelli
Five Fugues for String Quartet:
JS Bach/Mozart
O mensch, bewein dein Sünde gross:
JSBach/Reger
Adagio and Fugue, Op 78a: Krenek
Concerto in D: Stravinsky
Admission: $10/student/senior, $15/adult

28 Monday, 7:30 pm
Festival of Nine Lessons and Carols
U of A Faculty of Education
Handbell Ringers
Robert de Frece, Director
with **Organists Marnie Giesbrecht**
and **Joachim Segger**
Francis Winspear Centre for Music
General admission: $11.00
For ticket information, call 428-1414

29 Tuesday, 8:00 pm
The Canadian Centre for Ethnomusicology
presents **2005 World Music Sampler**
In conjunction with the Cover Art Exhibit,
the Canadian Centre for Ethnomusicology
presents **2005 World Music Sampler**
Celebrating the Spirit of Folkways Records
Featuring the University of Alberta
Department of Music World Music
Ensembles and several performers from
the Edmonton community. Free admission

December
2 Friday , 8:00 pm
The University of Alberta
Concert Choir
Debra Cairns, Director
Works by Gabrieli, Schuetz, Mendelssohn,
Dvořák, Wolf, Archer, and Grandage
Admission: $10/stud/sen, $15/adult

3 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm
The University of Alberta
Concert Band
Wendy Grasdahl, Director
Featuring works by
Suite Français: Milhaud
Swing Low, Sweet Chariot: Rouse
Divertimento for Band, Op.42: Persichetti
March from Symphonic Metamorphosis:
Hindemith
Old Home Days: Ives
Florentiner March: Fucik
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm and 7:30 pm
The University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Jolaine Kerley, soprano
Guests of the Alberta Baroque
Ensemble
Magnificat: Perti
Alles, was ihr tut: Buxtehude
Gloria: Handel
Robertson Wesley United Church
For ticket information, call 467-6531

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department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, Univerrsity of Alberta
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Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Academy Strings

Guillaume Tardif, Conductor

Sunday, November 27, 2005
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

Five Fugues for Strings, Kv405 (1782) — Johann Sebastian Bach (1685-1750)
arr Wolfgang Amadeus Mozart (1756-1791)

I In C Minor, BWV 871
II In E-Flat Major, BWV 876
III In E Major, BWV 878
IV In D Minor, BWV 877
V In D Major, BWV 874

Concerto Grosso in F, Op. 6, No. 2 (1714) — Arcangelo Corelli (1653-1713)

1. Vivace Allegro Adagio
   Vivace Allegro Largo Andante
2. Allegro
3. Grave-Andante Largo
4. Allegro

Sabrina Steed and Maria Barton, violins
Jeff Faragher, cello

Intermission

Adagio, Op. 78a (1936) — Ernst Křenek (1900-1991)

Aria from the Chorale-Prelude 'O Mensch bewein dein Sünde groß', BWV 622 (1915) — Johann Sebastian Bach arr Max Reger (1873-1916)

Concerto in D (1946) — Igor Stravinsky (1882-1971)

I Vivace
II Arioso - Andantino
III Rondo - Allegro

The University of Alberta Academy Strings, 2005-2006
Guillaume Tardif, Conductor

Violin I
Martine denBok**
Corinne Ludwig
Quinn Grundy
Maria Barton
Alissa Cheung*
Sabrina Steed
Grant Sigurdson
Aaron Hryciw
Daniel Gervais

Violin II
Justin McKibbin
Janet Chung
Amy Kao
Carmen Yuen
Rebecca Meltzer
Christina Barry
Annie Meunier
Rebecca Guigui
Gunilla Gunther
Natalia Gómez Pérez

Viola
Leanne Dammann
Jeanette Comeau
Charlene VandenBorn
Robin Leicht

Cello
Jeff Faragher
Kathleen Ludwig
Caitlin Smith
Catherine Robertson
Martin Kloppers
Anthony Bacon
John Fedor

Bass
Thomas Martin
Jonathan Hickle
Mark Radosh
Ted Tessier
Roxanne Nesbitt

**Concertmaster
*Concertmaster, E Křenek Adagio, Op. 78a

Upcoming Events

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Francis Winspear Centre for Music
General admission: $11.00
For ticket information, call 428-1414

28 Monday, 8:00 pm
Doctor of Music Recital
Po Yuan Ku, alto saxophone
Works by Bonneau, D'Indy, Demersseman, Tomasi, Damasi and Matitia
Free admission

29 Tuesday, 8:00 pm
The Canadian Centre for Ethnomusicology presents **2005 World Music Sampler**
In conjunction with the Cover Art Exhibit, the Canadian Centre for Ethnomusicology presents **2005 World Music Sampler**
Celebrating the Spirit of Folkways Records
Featuring the University of Alberta Department of Music World Music Ensembles and several performers from the Edmonton community
Free admission

December
2 Friday , 8:00 pm
The University of Alberta Concert Choir
Debra Cairns, Director
Works by Gabrieli, Schuetz, Mendelssohn, Dvořák, Wolf, Archer,
and Grandage
Admission: $10/stud/sen, $15/adult

3 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
with soloists
Works by Chetwynd, Elling, Hobgood, Rogers and Hart, Carmichael and McMillan
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm
The University of Alberta Concert Band
Wendy Grasdahl, Director
Featuring works by
Milhaud *Suite Francais*
Rouse *Swing Low, Sweet Chariot*
Persichetti *Divertimento for Band, Op.42*
Hindemith *March from Symphonic Metamorphosis*
Ives *Old Home Days*
Fucik *Florentiner March*
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm and 7:30 pm
The University of Alberta
Madrigal Singers
Leonard Ratzlaff, Conductor
Jolaine Kerley, soprano
Guests of the
Alberta Baroque Ensemble
Magnificat: Perti
Alles, was ihr tut: Buxtehude
Gloria: Handel
Robertson Wesley United Church
For ticket information, call 467-6531

5 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 7:30 pm
Grant MacEwan College/University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An Evening of Big Band Jazz
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult

7 Wednesday, 4:00 pm
Student Composers' Concert
with **Roger Admiral, piano**
featuring solo-piano works by student composers (Music 259)
Studio 27, Fine Arts Building
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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In Recital

Po Yuan Ku, alto saxophone
Candidate for the Doctor of Music degree

assisted by
Magdalena Adamek, piano

Monday, November 28, 2005
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Caprice en forme de valse (1950)	Paul Bonneau (1918-1995)
Choral Varié, Op.55 (1903)	Vincent D'Indy (1851-1931)
Fantaisie sur un thème original (1862) Edited by Iwan Roth	Jules Demersseman (1833-1866)

Intermission

Ballade (1939)	Henri Tomasi (1901-1971)
Vacances (1990)	Jean-Michel Damase (b.1928)
The Devil's Rag(1997)	Jean Matitia (b.1952)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Ku.

Mr Ku is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow.

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Department of Music
University of Alberta

Concert Choir

Debra Cairns, Conductor
Jordan van Biert, Assistant Conductor
Jonathan Hamill, piano

Friday, December 2, 2005 at 8:00 pm

Arts Building
University of Alberta

Program

Songs of Sorrow

Lamentations of Jeremiah — Z Randall Stroope (b. 1953)

Jonathan Hamill, piano

Nimium habitavit anima mea (from *Liber Canticorum*, Op 59b) — Vagn Holmboe (1909-1996)

Songs of Hope

Drei geistliche Lieder, op 96 — Felix Mendelssohn Bartholdy (1809-1847)

Soloists **Jane Freeman and Alex Malayko**

Songs of Celebration

Hosianna filio David — Samuel Scheidt (1587-1654)

Catherine Davis, soprano I
Lisa Brownie, soprano II
Rover Lai, tenor
Stewart Mawdsley, bass

Ein Kind ist uns geboren (from *Geistliche Chormusik*, 1648) — Heinrich Schütz (1585-1672)

Philip Chow, organ
Caitlin Smith, cello
Ted Tessier, bass

Hodie Christus natus est — Giovanni Gabrieli (1555-1612)

Intermission

Songs of Nature

Chanson du soir — Michel Hostettler (b. 1940)

Three Australian Bush Songs — Iain Grandage

1. Dawn
2. Birds
3. Sunset

Songs of Poems and Myths

Vier Lieder für gemischten Chor, Op 29 — Antonin Dvořák (1841-1904)

1. Abendsegen
2. Wiegenlied
3. Ich sag's nicht
4. Verlassen

Der Feuerreiter — Hugo Wolf (1860-1903)

Jonathan Hamill, piano

The University of Alberta Concert Choir, 2005-2006
Debra Cairns, Conductor
Jordan van Biert, Assistant Conductor
Jonathan Hamill, Accompanist

Soprano
Jennifer Bretzke
Laura Buckwold
Chelsea Christensen
Catherine Davis
Janeil Funk
Danielle Germain
Meggie Greene
Stephanie James
Erica Knutson
Amanda Koenig
Jessie Krushel
Alex Malayko
Kelly Moffet
Erin Passmore
Emilijana Plancak
Eve Richardson
Emily Smit

Alto
Lauren Andres
Lisa Bromley
Lisa Brownie
Lana Cuthbertson
Christine Eggert
Jane Freeman
Mira de Guzman
Olivia Harvey
Apryl Hewlett
Nicole Hudson
Verda Law
Allison Luff
Gillian McGinn
Kirstin Robillard
Carly Seibold
Sima Shamsi
Shannon Sutherland
Akiko Tani
Stephanie Wong
Melody Yong

Tenor
Jeremy Block
Ian Bonyun
Michael James Buttrey
Jonathan Hamill
Lincoln Ho
Rover Lai
Ryan Payne
Erich Welz
Alvin Yung

Baritone/Bass
Dax Biondi
Michael Brown
Stephen Brown
Philip Chow
Alto Lo
Stewart Mawdsley
Ross McDonald
Gaelen Pierce
Carson Powell
Dadi Sverrisson
Jordan van Biert
Marcus Wasnea

Honorary Member: Josephine Funaro

Texts and Translations

Lamentations of Jeremiah
Z Randall Stroope

O vos omnes,
Qui transitis per viam,
Attendite et videte
Si est dolor,
Sicut dolor meus.

O you people,
Who pass this way,
Look and see
If there exists any sorrow
Like unto my sorrow.

Recordare Domine
Intuere et respice
Opprobrium nostrum.

Remember, Lord
Consider and notice
Our humiliation and disgrace!

Nimium habitavit anima mea
(Liber Canticorum)
Vagn Holmboe

Nimium habitavit anima mea cum iis qui oderunt pacem.
Ego pacem cum loquor illi urgent ad bellum.

Too long I have lived among those who hate peace.
I am a man of peace, but when they speak, they are for war.

Drei geistliche Lieder
Felix Mendelssohn Bartholdy

Lass, o Herr, mich Hülfe finden,
neig' dich gnädig meinem Flehn,
willst gedenken du der Sünden,
nimmermehr kann ich bestehn.
Soll mein Sorgen ewig dauern,
sollen Feinde spotten mein?
Schwach und hülflos soll ich trauern
und von dir vegessen sein?

Help me, Lord, in my affliction;
O be gracious to my cry,
For if thou wilt mark transgression,
Nevermore shall I be free.
Shall my pain be everlasting?
Shall my foes show scorn for me?
Weak and helpless in my grieving,
Shall I be cast off from thee?

Deines Kinds Gebet erhöre,
Vater, schau auf mich herab;
meinen Augen Licht gewähre,
rette mich aus dunklem Grab.
Sonst verlacht der Feind mich Armen,
triumphiert in stolzer Pracht,
sonst verfolgt er ohn Erbarmen
und verspottet deine Macht.

Father, hear thy child's petition;
Look on me in thy great love.
Grant me thine illumination;
Save me from the fearful grave.
For without thee,Satan mocks me,
Triumphs in his pride and spite;
Merciless, he overtakes me
And heaps scorn on all thy might.

Herr, wir traun auf deine Güte,
die uns rettet wunderbar,
singen dir mit frommen Liede,
danken freudig immerdar.

Lord, we trust in thy great goodness,
Which redeems us wondrously;
Singing all our songs of gladness,
We in joy give thanks to thee.

Hosianna filio David
Samuel Scheidt

Hosianna filio David.
Benedictus qui venit in nomine Domini.
Hosianna in altissimus.

Hosanna to the Son of David.
Blessed is he that comes in the name of the Lord.
Hosanna in the highest.

Hosianna dem Sohne David.
Gelobet sei der da kommt im Namen des Herren.
Hosianna in der Höhe.

Ein Kind ist uns Geboren
(Isaiah 9:6-7)
Heinrich Schütz

Ein Kind ist uns geboren,
Ein Sohn ist uns gegeben,
Welches Herrschaft ist auf seiner Schulter,
Und er heiβt Wunderbar,
Rat, Kraft, Held, Ewigvater,
Friedefürst;
Auf daβ seine Herrschaft groβ werde
Und des Friedens kein Ende,
Auf dem Stuhle David
und seinem Königreiche,
Daβ er's zurichte und stärke mit Gericht und Gerechtigkeit,
Von nun an bis in Ewigkeit.
Solches wird tun der Eifer des Herren Zebaoth.

A Child is born to us
A Son is given to us,
The kingdom is on his shoulders
And he is called wonderful,
Counselor, Strength, worthy,
Everlasting Father, Prince of Peace.
Of the increase of his kingdom
And of peace, there will be no end.
On the throne of David
and in his kingdom,
That he may govern and keep it with justice and righteousness,
Now and forevermore
The zeal of the Lord almighty will accomplish this.

Hodie Christus Natus Est
Giovanni Gabrieli

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli,
laetantur Archangeli
Hodie exsultant justi dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born:
Today the Savior appears:
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia.

Chanson du Soir - Song of the Evening
Michel Hostettler

Quand le rose vous monte aux joues,
Grands arbres du chemin,
C'est que derrière le jardin
Le soleil descend, le héron se pose.

J'aimerais bien te parler,
Mais les mots sont fatigués.
Pour savoir ce que je pense,
Écoute l'oiseau passer.

Les hérons dans le ciel se rassemblent,
Les enfants s'appellent
L'arbre tremble face au soleil
Il est rouge derrière les toits

Sur vous, fleurs et parfums,
La nuit viendra,
Et le hibou sans qu'on le sache.
J'aimerais bien te parler,
Mais les mots sont peu de chose.
Pour la bouche close, j'écoute le temps passé.

When the color rises to your cheeks,
Large trees on the path
Behind the garden
The sun sets, the heron rests.

I would like to speak with you,
But words are tired.
To know what I think,
Listen to the passing bird.

The herons assemble in the sky
Children call out
The tree shakes, facing the sun
It is red behind the roofs

Upon you, flowers and perfumes,
The night will come,
And the owl, without us knowing.
I would like to speak with you,
But words are not enough.
Be silent; I listen to the passing of time.

Vier Lieder für gemischten Chor-Four songs for mixed choir
Antonín Dvorák
Sung in German, based on original Czech texts

Abendsegen (Evening Blessing)

Hoch am Bergeshang, im weiten Hirtenkleide
Hütet der Senne die Herde seiner Ziegen.
Von der Alm herab, aus seiner Hütte droben
Sieht er das Dörfchen versteckt im Tale liegen.
Und in diesem Dörfchen wohnt sein kleines Schätzchen,
Singt verliebte Lieder wie ein junges Spätzchen.

High on the mountain slope, in loose white shepherd clothes
The Alpine shepherd tends his herd of nanny goats.
From his little hut in the Alpine pasture he looks below
And sees the little village lying hidden in the valley.
And in this wee village lives his little sweetheart,
Who sings amorous songs like a little sparrow.

Abendsegen (Evening Blessing)
(cont'd)

Schallt ihr froher Sang in seine Bergeshöhen,
Dringt's wie tausend Blüten aus den kahlen Zweigen,
Wie ein Glöckchen klingt's ihm,
Wenn er abends müde will auf hartem Lager zum Gebet sich neigen.

Her happy song rings in his mountain heights,
Penetrates the barren branches like a thousand blossoms,
Like a little bell ringing for him,
When in the evening he bends wearily by his hard bed to pray.

Und in seinem Träumen naht sich mit dem Liedchen
schön und scheu sein Engel, tritt zu ihm ins Stübchen.
Sollt zu meiner Fürsprach' Geld nicht dem Priester bringen,
Sollt mein Liebchen bitten: Sie mag für mich singen!

And in his dreams his angel, beautiful and timid,
steps towards him in his little room,
and approaches with her little songs.
It should be that rather than giving intercession money to the priest,
My sweetheart should ask that she sing for me!

Wiegenlied (Cradle Song)

Schlaf, mein Bübchen mit den Grübchen,
Mit dem Mündchen, weich und rosig!
Mutter wiegt dich, schlaf, mein Kindchen,
Mutter wiegt dich, schlaf, mein Kind!
Schliess die Äuglein, kleines Täublein,
Senk' die Lider, bleib fein liegen!
Will dich wiegen, immer wieder!

Sleep, my little boy with the dimple,
With the little mouth, so soft and rosy!
Mother rocks you, sleep my little child!
Close your tiny eyes, my little pigeon,
Lower your tiny eyelids,
Remain lying peacefully!
I want to rock you always!

Liebes Kleinchen, woll'n die Beinchen
Sich noch regen?
Woll'n noch hampeln, woll'n noch strampeln,
Sich nicht legen?
Husch! Verstekke in der Dekke,
Husch! Verstekke deine Füsschen!
Horch! Ein Märchen streift dein Öhrchen
Wie ein Küsschen.

Dear little one,
do your little legs still want to stir?
Do they want to jump about and kick,
And not lie still?
Quickly, hide under the blanket,
Quickly, hide your little feet!
Listen! A fairy tale brushes your little ears
Like a little kiss.

Sinken ferne Mond und Sterne,
Folgt im Reigen Morgenglühen,
Nacht muss fliehen, Tag wird steigen.
Träum' und schlafe!
Frohe Lieder weh'n hernieder,
Horch, mein Kind,
Es tönt die Harfe König Davids im Wind!

As the distant moon and stars sink,
The morning glow follows in a roundelay,
Night must flee and day arise.
Dream and sleep, my little one!
Happy songs blow down upon you;
Listen, my child,
The harp of King David sounds in the wind.

Ich sag's nicht (I say it not)

Stand mein Schatz am Brünnlein,
Gab dem Pfau ein Körnlein.
"Sag mir, mein Mädelchen, sag mir, hübches Täubchen,
Kannst du mich wohl lieben?"

"O nein, ich sag's dir nicht, weiss ich es doch selbst nicht!
Komm wenn es Abend wird:
Mutter will ich fragen,
Dann kann ich's dir sagen."

"Trab' ich zum Tor herein,
Schwarz wird mein Pferdchen sein,
Halte es fest im Zaum,
Bind's an den Tannenbaum,
Mit einem weissen Band."

"Wie sich mein Tännchen heut'
Schon auf dein Pferdchen freut!
Ob in der Sommerzeit, oder wenn's Flokken schneit:
Immergrün glänzt sein Kleid!"

My sweetheart stood at the little well,
And gave the peacock a little seed.
"Tell me, my little maid, my pretty little pigeon,
Can you love me well?"

"Oh no, I cannot say that to you,
I do not yet know it myself!
Come, when it is evening:
I will ask mother,
Then I will be able to tell you."

"I will trot to your door,
My little horse will be black,
I will keep a firm hold on the bridle,
And bind it to the fir tree with a white ribbon."

"How my little fir tree today
Already looks forward to your horse!
Whether it is summer, or the snow is falling,
The little tree's clothing always remains a bright green."

Verlassen (Forsaken)

Wenn du mich nicht mehr magst,
Hättest du's frei bekannt!
Ich wäre nicht zwei Jahr'
dir hinterhergerannt!
Hielt'st mich hin, Jahr um Jahr,
Sagtest kein Wörtchen mir,
Sah dich an der Schwelle noch vor meiner Tür!

Weidelein, Weidelein, schwankend' Weidenzweiglein,
Kummervoll denk' ich nun Jahre in Trauer dein!
Tännchen, dein Nadelkleid, leuchtend grün und maifroh,
Mög's dir nie verdorr'n wie mir dir Freude entfloh!

When you no longer wanted me,
Would that you had openly confessed it!
I would not have been two years running after you.
You kept me there, year after year,
Without saying any little words to me,
And yet I still saw you on the threshold of my door!

Little willow, swaying little branches,
Full of sorrow, I think of you after a year of mourning!
Little fir tree, your garment of needles
Shines green and full of springtime joy;
Would that you never wither,
As I have now that joy has fled from me.

Verlassen (Forsaken)
(cont'd)

Lass nicht die Felsen, die deine Wurzeln fassen,
So, wie du, lieber Schatz, treulos mich verlassen!
Wenn du mich nicht mehr magst,
Sage mir voll Vertraun,
Dass deine Augen nicht mehr nach mir ausschaun!
Meinen Säbel muss ich gürten, hängt mir schwer zur Seite,
Noch einen Blick schenk mir, nun, wo ich scheide!

Leave not the rocks that your roots hold,
So that you will not be faithlessly abandoned
As I was by my dear sweetheart.
When you no longer wanted me,
Would that you had openly confessed it!
Say to me, full of trust,
That your black eyes will never more look at me!
My sabre, hanging heavy at my side, will soon forgive me,
When I depart.

Der Feuerreiter - The Fire-Rider
Hugo Wolf

Sehet ihr am Fensterlein
Dort die rote Mütze wieder?
Nicht geheuer muß es sein,
Denn er geht schon auf und nieder.
Und auf einmal welch Gewühle
Bei der Brücke, nach dem Feld!
Horch! das Feuerglöcklein gellt:
Hinterm Berg,
Hinterm Berg
Brennt es in der Mühle!

Do you see at the window
there again, that red cap?
Something must be the matter
for it is going up and down.
And what a sudden mob
is now by the bridge near the field!
Hark! the fire-bell is shrilling:
beyond the hill,
beyond the hill,
there's a fire in the mill!

Schaut, da springt er wütend schier
Durch das Tor, der Feuerreiter,
Auf dem rippendürren Tier,
Als auf einer Feuerleiter!
Querfeldein, durch Qualm und Schwüle,
Rennt er schon und ist am Ort!
Drüben schallt es fort und fort:
Hinterm Berg,
Hinterm Berg,
Brennt es in der Mühle!

Look, there he goes, galloping furiously
through the gate - it's the fire-rider
on his horse, a bony nag
like a fire-ladder!
Across the fields, through the smoke and heat
he plunges, and he's already reached his goal!
Over there the bells are pealing,
beyond the hill,
beyond the hill,
there's a fire in the mill!

Der Feuerreiter- The Fire-Rider
(cont'd)
Hugo Wolf

Der so oft den roten Hahn
Meilenweit von fern gerochen,
Mit des heil'gen Kreuzes Span
Freventlich die Glut besprochen -
Weh! dir grinst vom Dachgestühle
Dort der Feind im Höllenschein.
Gnade Gott der Seele dein!
Hinterm Berg,
Hinterm Berg,
Rast er in der Mühle!

He who so often smelled fire
from a mile off,
and with a fragment of the holy cross
maliciously put out the blaze -
woe! from the rafters there grins
the Enemy of Man in hellish light.
May God have mercy on your soul!
Beyond the hill,
beyond the hill,
he is raging in the mill!

Keine Stunde hielt es an,
Bis die Mühle borst in Trümmer;
Doch den kecken Reitersmann
Sah man von der Stunde nimmer.
Volk und Wagen im Gewühle
Kehren heim von all dem Graus;
Auch das Glöcklein klinget aus:
Hinterm Berg,
Hinterm Berg,
Brennt's! -

Not an hour had passed
before the mill was reduced to rubble;
but the bold rider
from that hour was never seen again.
People and wagons in crowds
turn toward home away from all the horror;
and the bell stops ringing:
beyond the hill,
beyond the hill,
it's burning!

Nach der Zeit ein Müller fand
Ein Gerippe sammt der Mützen
Aufrecht an der Kellerwand
Auf der beinern Mähre sitzen:
Feuerreiter, wie so kühle
Reitest du in deinem Grab!
Husch! da fällt's in Asche ab.
Ruhe wohl,
Ruhe wohl
Drunten in der Mühle!

Later a miller found
a skeleton together with the cap
upright against the wall of the cellar
sitting on the mare of bone:
Fire-rider, how coolly
you ride now to your grave!
Hush! there it falls to ashes.
Rest well,
rest well,
down there in the mill!

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Hear's to Your Health
Guillaume Tardif, violin
Alycia Au, violin
Aaron Au, viola
Lidia Khaner, oboe
Julie Amundsen, cello
Patricia Tao, piano
Happy Birthday Mozart!
Sonata for violin and piano, K. 376: Mozart
Oboe Quartet, K. 370: Mozart
Piano Concerto in A Major, K. 414, arr for piano and string quartet: Mozart
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

department of Music

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Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Happnin' The U of A Jazz Choir
John McMillan, Director

Saturday, December 3, 2005
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

***Happnin'* The University of Alberta Jazz Choir**

Where I Belong — Kurt Elling & Laurence Hobgood
arr John McMillan

Georgia On My Mind — Hoagy Carmichael, John McMillan

Have You Met Miss Jones — Richard Rogers and Lorenz Hart
arr John McMillan

God Bless The Child — Billy Holliday and Arthur Herzog
Soloist **Amy Waschenfelder**

They Can't Take That Away From Me — George Gershwin
Soloist **Celeste Quan**

Let It Snow — Sammy Cahn and Jule Styne
arr Catherine Glasper & Billy Wunarto
Soloist **Catherine Glasper**

Smoke Gets In Your Eyes — Jerome Kern
Soloist **Maria Chen**

You And The Night And The Music — Arthur Schwartz
Soloist **Billy Wunarto**

Intermission

I'm Forever Blowing Bubbles — Joan Kenbrovin and John William Kellette
The Happnin' Barbershop Quartet
Ian Trace, Billy Wunarto, Ellison Richmond, Alto Lo

Nature Boy — Eden Ahbez
Soloist **Julia Lisztwan**

Shed A Little Light — James Taylor
Soloists **Amy Waschenfelder and Ugo Nzekwu**

Sentimental Journey — Les Brown, Bud Green, Benjamin Homer
Soloists **Ellison Richmond and Catherine Glasper**

Moondance — Van Morrison
Soloist **Gail Sobat**

Nice Work If You Can Get It — George Gershwin

Nicholas Tam, piano
Aleks Argals, bass
Darrel Myer, drums

Time After Time — Cyndi Lauper and Rob Hyman
arr Suba Sankaran

Movin' On — Brian Chetwynd
arr Brian Chetwynd and John McMillan

Have Yourself A Merry Little Christmas — Hugh Martin and Ralph Blane
arr John McMillan

***Happnin'* The UofA Jazz Choir, 2005-2006**
John McMillan, Director

Vocalists
Maria Chen
Catherine Glasper
Julia Lisztwan
Alto Lo
Shannon MacSween
Ugo Nzekwu
Celeste Quan
Ellison Richmond
Gail Sobat
Ian Trace
Amy Waschenfelder
Billy Wunarto

Rhythm Section
Aleks Argals , bass
Nicholas Tam, piano
Darrel Myer, drums

We would like to invite everybody to a reception in the Arts Lounge following the concert.

Acknowledgements

Happnin' would like to thank Dr Leonard Ratzlaff and the Department of Music for their support of our group, and Russ Baker, our Sound Engineer.

For More Information about our choir and our upcoming events and please go to our website at *www.ualberta.ca/~happnin*

Upcoming Events

December
4 Sunday, 3:00 pm
The University of Alberta Concert Band
Wendy Grasdahl, Director
Featuring
Milhaud *Suite Francais*
Rouse *Swing Low, Sweet Chariot*
Persichetti *Divertimento for Band, Op.42*
Hindemith *March from Symphonic Metamorphosis*
Ives *Old Home Days*
Fucik *Florentiner March*
Admission: $10/stud/sen, $15/adult

4 Sunday, 3:00 pm and 7:30 pm
The University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Jolaine Kerley, soprano
Guests of the Alberta Baroque Ensemble
Magnificat: Perti
Alles, was ihr tut: Buxtehude
Gloria: Handel
Robertson Wesley United Church
For ticket information, call 467-6531

5 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 7:30 pm
Grant MacEwan College/University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
An Evening of Big Band Jazz
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult

7 Wednesday, 4:00 pm
Student Composers' Concert
with **Roger Admiral, piano**
featuring solo-piano works by student composers (Music 259)
Studio 27, Fine Arts Building
Free admission

12 Monday, 5:00 pm
Hear's to Your Health
Guillaume Tardif, violin
Alycia Au, violin
Aaron Au, viola
Lidia Khaner, oboe
Julie Amundsen, cello
Patricia Tao, piano
Happy Birthday Mozart!
Sonata for violin and piano, K. 376: Mozart
Oboe Quartet, K. 370: Mozart
Piano Concerto in A Major, K. 414, arr for piano and string quartet: Mozart
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

January
9 Monday, 8:00 pm
Visiting Artist Recital
Mayron Tsong, piano
Menuet sur la nom d'Haydn: Ravel
Sonata in D Major, Hob.XVI:24: Haydn
Sarcasms, Op.17: Prokofiev
Suggestions diabolique: Prokofiev
Preludes from Op. 11: Scriabin
Etudes Tableaux: Rachmaninov
Admission: $15/stud/sen, $20/adult

10 Tuesday, 3:30 pm
Piano Masterclass
Visiting Artist **Mayron Tsong**
Free admission

13 Friday, 12:00 pm
Contempo
featuring New Music
by student composers (MUSIC 460)
Studio 27, Fine Arts Building
Free admission

department of Music

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DEPARTMENT OF
MUSIC

Concert Band

Wendy J Grasdahl, Conductor

Sunday, December 4, 2005 at 3:00 pm

Arts Building
University of Alberta

Program

Suite Française (1945) — Darius Milhaud (1892-1974)
1. Normandie
2. Bretagne
3. Ile de France
4. Alsace-Lorraine
5. Provence

Swing Low, Sweet Chariot (2001) — Steve Rouse

Divertimento, Op. 42 (1951) — Vincent Persichetti (1915-1987)
1. Prologue
2. Song
3. Dance
4. Burlesque
5. Soliloquy
6. March

Intermission

March from Symphonic Metamorphosis of Themes by Carl Maria von Weber (1945) — Paul Hindemith (1895-1963)

Old Home Days(1954) — Charles Ives (1874-1954)
1. Waltz
3. The Collection — arr Jonathan Elkus
2. a) The Opera House (from "Memories")
   b) Old Home Days (Chorus)
4. Slow March
5. London Bridge is Fallen Down!

Florentiner March (1908) — Julius Fucik (1872-1916) ed by Frederick Fennell

CONDUCTOR

WENDY J GRASDAHL, BMus, MMus, dMFA

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia, and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

University of Alberta Concert Band, 2005-2006
Wendy Grasdahl, Conductor

Piccolo
Jane Penny

Flute I
Jane Penny
Lisa Procyk
Stephanie Stormes
Shannon Sutherland
Blaine Thompson

Flute II
Caitlin Miller Fewer
Katie Warnock
Shevenell Mullen
Nikqueta Chojnacki
Bobby Johnston
Stephanie Wong

Oboe
Matt Joffrey

E-Flat Clarinet
Lindsey Cohen

Clarinet I
Janna Trace
Rosie Chandler
Fionna Hoenmans
Stephanie Isaac

Clarinet II
Lisa Fedan
Kienan Stewart
Leah Halliday
Vivien Leung
Emilia Lim

Clarinet III
Tony Buchanan
Erin Moffatt
Erin Shypanski
Collin Rattray

Bass Clarinet
Lindsey Cohen

Bassoon I
Lyndsey Cohen

Bassoon II
Kevin Harris

Alto Saxophone I
Michael Morimoto
Lindsay White

Alto Saxophone II
Joseph DiFabio
Allison Boutillier

Tenor Saxophone
Mathew Harris

Baritone Saxophone
Natalie Lafreniere

Bass Saxophone
Joseph DiFabio

Horn I
Jackie Szaszkiewicz

Horn II
Michael Clark

Horn III
Travis Flath

Horn IV
Zoe Smith

Trumpet
Chelsea Mandrusiak
Sara Mills
Simone Marchand
Norman Stein
Brianne Hechter
Allison Webb
Evan Meyer-Scott
Matthew Johnson
Max Mazur
Janey Chan

Trombone
Craig Goueffic
Brett Feland
Jake Prins
Mike Preiksaitis
Nevin Stepan
Euphonium
Natasha Lybbert
Peter Merriott

Tuba
Stuart Geers

Percussion
Shaun Hosegood
Francis Tenario
Brady Sherard
Trevor Brooke
Rebecca Ho
Cody Schellenberger
Paul Kearns

Piano
Francis Tenario

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, December 5, 2005 at 12:10 pm

Program

Aria et Scherzo (1983) — Alexander Grigori Arutunian (b. 1920)

Ashley Clelland, trumpet
Sylvia Shadick-Taylor, piano

Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)
1. In der Fremde (In Foreign Lands)
3. Waldesgespräch (Conversation in the Woods)

Connie McLaws, soprano
Melody Yong, piano

Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)
5. Mondnacht (Moon-night)
6. Schöne Fremde (Beautiful Foreign Land)

Gillian Scarllett, mezzo-soprano
Remi Do, piano

If My Complaints Could Passions Move (1602) — John Dowland (1562-1626)

Heidenröslein, D. 257 (1815) — Franz Schubert (1798-1828)

Dawn Bailey, soprano
Marcus Wasnea, guitar

Widmung (1848) — Franz Liszt (1811-1886)

Remi Do, piano

Die Schöne Müllerin, D. 795 (1823) — Franz Schubert (1798-1828)
2. Wohin? (Whither?)
3. Halt!

Jonathan Ayers, baritone
Ryan Kolodjei, piano

Die Schöne Müllerin, D. 795 (1823) — Franz Schubert (1798-1828)
4. Danksagung an den Bach (Thanks to the Brook)
15. Eifersucht und Stolz (Jealousy and Pride)

Rob Clark, baritone
Bonnie McKeeman, piano

In Concert

Convocation Hall
Arts Building
University of Alberta

Student Chamber Music Ensembles

Monday, December 5, 2005 at 8:00 pm

Program

Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)
1. In der Fremde
2. Intermezzo
3. Waldesgespräch

Connie McLaws, soprano
Melody Yong, piano

9. Wehmut
10. Zwielicht
12. Frühlingsnacht

Jennifer Bretzke, soprano
Christine Eggert, piano

Irish Medley — arr F Pratt
Aragonaise (from the Ballet *Le Cid*) (1885) — Jules Massenet (1842-1912)

Laura Neeland, harp
Elise Neeland, harp

Die schöne Müllerin (1823) — Franz Schubert (1797-1828)
1. Das Wandern
2. Wohin?
3. Halt!

Jonathan Ayers, baritone
Ryan Kolodziej, piano

4. Danksagung and den Bach
5. Am Feierabend
15. Eifersucht und Stolz

Rob Clark, baritone
Bonnie McKeeman, piano

8. Morgengruß
9. Des Müllers Blumen
17. Die böse Farbe

Geoff Newton, tenor
Irene Bosma, piano

12. Pause
13. Mit de grünen Lautenbande
18. Trockne Blumen

Tony Caruso, tenor
Chris Misik, piano

In Concert

Convocation Hall
Arts Building
University of Alberta

Student Chamber Music Ensembles

Tuesday, December 6, 2005 at 5:00 pm

Program

Quintet No. 1, Op. 73 (1961) — Malcolm Arnold (b. 1921)
II
III

Ryan Frizzell, trumpet
Ashley Clelland, trumpet
Olwyn Supeene, French Horn
Audrey Ochoa, trombone
Andre Guigui, tuba

Le Bal (publ. 2004) — Thierry Escaisch (b.1965)

Po-Yuan Ku, soprano saxophone
Cassandra Anvik, alto saxophone
Daniel Davis, tenor saxophone
Kim Chochrane, baritone saxophone

K 381 — Wolfgang Amadeus Mozart (1756-1791)
III Allegro molto
Dolly, Op. 56 (1894-6) — Gabriel Faure (1845-1924)
1. Berceuse
2. Mi-a-ou
6. Les Pas Espagnole

Yue Ji, piano
Akiko Tani, piano

Prelude and Fuge — Domenico Scarlatti (1685-1757)

Thomas Goulet, soprano saxophone
Megan Teha, alto saxophone
Michael Morimoto, tenor saxophone
Joseph Difabio, baritone saxophone

Sonata in F for Horn and Piano, Op. 17 (1800) — Ludwig van Beethoven (1770-1827)

Kathryn Magnan, Horn
Akiko Tani, piano

In Concert

Studio 27
Fine Arts Building

Student Chamber Music Ensembles

Wednesday, December 7, 2005 at 12:00 pm

Program

Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)

5. Mondnacht;
6. Schöne Fremde
8. In der Fremde

Gillian Scarlet, soprano
Remi Do, piano

Pierrot Lunaire, Op. 21 (1912) — Arnold Schoenberg (1874-1951)

4. Eine blasse Wascherin

Kripa Nageshwar, soprano
Aura Giles, flute
Michelle Davies, clarinet
Sabrina Steed, violin

5. Valse de Chopin

Kripa Nageshwar, soprano
Aura Giles, flute
Michelle Davies, clarinet
Ashley Callihou, clarinet
Yoon Kwak, piano

7. Der Kranke Mond

Kripa Nageshwar, soprano
Aura Giles, flute

8. Nacht

Meera Varghese, soprano
Ashley Callihoo, bass clarinet
Anthony Bacon, cello
Yoon Kwak, piano

9. Gebet an Pierrot

Meera Varghese, soprano
Michelle Davies, clarinet
Yoon Kwak

12. Galgenlied

Meera Varghese, soprano
Aura Giles, flute
Leanne Dammann, viola
Anthony Bacon, cello

15. Heimweh

Erika Vogel, soprano
Michelle Davies, clarinet
Sabrina Steed, violin
Yoon Kwak, piano

17. Parodie

Leanne Dammann, viola
Aura Giles, flute
Michelle Davies, clarinet
Yoon Kwak, piano

19. Serenade

Erika Vogel, soprano
Jeff Faragher, cello
Yoon Kwak, piano

Mobile (1962) — Heinz Holliger (1939)

Alyssa Miller, oboe
Laura Neeland, harp

Hear's to your Health

Patricia Tao, piano
Lidia Khaner, oboe
Guillaume Tardif, violin
Alycia Au, violin
Aaron Au, viola
Julie Amundsen, cello

Monday, December 12, 2005
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

This concert celebrates the upcoming 150th Anniversary of Mozart's birth (1756) with all-Mozart program

Program

Sonata for violin and piano in F Major, K. 376

I. Allegro
II. Andante
III. Rondeau: Allegretto grazioso

Oboe Quartet in F Major, K. 370

I. Allegro
II. Adagio
III Rondeau: Allegro

Piano Concerto in A Major, K. 414,
arr for piano and string quartet

I. Allegro
II. Andante
III. Rondeau: Allegretto

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow

Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedrick Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Sara Bitlloch, David Harding, Paul Marleyn, Martin Riseley, and Stéphane Lemelin. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004 – 2005 season she was a full time member of the Edmonton Symphony, and is currently the instructor for cello at the University of Alberta.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

A versatile violinist, **Alycia Au** has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Friends and Faculty series and Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Masters of Music Performance degree from the University of Alberta where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Lidia Khaner has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochschule fur Musik with Ingo Goritzki and played with the Deutsche Kammerakademie. She played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. Lidia has recorded works for the KOS label, the Polish radio and television network, CBC and the ARKTOS label.

Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras.

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St. Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

Born 1975 in Quebec City, **Guillaume Tardif** holds a Doctor of Musical Arts from the Eastman School of Music, University of Rochester, and a Premier Prix de Violon and Master of Music from the Conservatoire du Québec. He studied violin with Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Lorand Fenyves, and Moshe Hammer. He has appeared as soloist with many orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Peru), the Amadeus Ensemble (CBC Glenn-Gould Studio, Toronto), the Paraiba Symphony (Brazil), and the Remenyi Chamber Orchestra (Béla-Bartok Hall, Hungary). He has been a former leading violinist with various chamber ensembles, such as the Eastman String Ensemble, the Brandon Chamber Players, the New Brandon Trio and has performed in recital in major venues and universities across Canada, and for the Canadian Embassies in Peru, Norway, Sweden and Brazil. His performances have been broadcast on TV, radio and the internet on national and international networks. He has served as guest artist and teacher at universities and conservatories in Canada, South America and Europe, and as adjudicator for festivals and competitions. He was a faculty member at Brandon University (2000-2003), and an Eastman Fellow (1998-2000). He received various scholarships and was a Laureate at the Canadian Music Competition. He is the current President of the Alberta String Association. He has arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini. He has completed two CD recordings: *From the Library of Joseph Szigeti*, with Janet Scott-Hoyt (upcoming release) and *Virtuoso Encores* with Judith Kehler Siebert (Dell'Arco Publications).

Guillaume Tardif is Assistant Professor in the Department of Music at the University of Alberta.

Upcoming Events

January
9 Monday, 8:00 pm
Visiting Artist Recital
Mayron Tsong, piano
Menuet sur la nom d'Haydn: Ravel
Sonata in D Major, Hob.XVI:24: Haydn
Sarcasms, Op.17: Prokofiev
Suggestions diabolique: Prokofiev
Preludes from Op. 11: Scriabin
Etudes Tableaux: Rachmaninov
Admission: $15/stud/sen, $20/adult

10 Tuesday, 3:30 pm
Piano Masterclass
Visiting Artist **Mayron Tsong**
Free admission

13 Friday, 12:00 pm
Contempo
featuring New Music
by student composers (MUSIC 460)
Studio 27, Fine Arts Building
Free admission

15 Sunday, 3:00 pm
A Birthday Party for Mozart
The Davis Concert Organ
The University of Alberta
Madrigal Singers
University Symphony Orchestra
Patricia Tao, piano
in a Mozart Piano Concerto
arranged for Chamber Ensemble,
and excerpts from Mozart's
The Marriage of Figaro
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

16 Monday, 12:00 pm
Music at Noon,
Convocation Hall Student Recital Series
Featuring students from the
Department of Music
Free admission

16 Monday, 8:00 pm
Student Composers Concert
Featuring new works for String Quartet
Studio 27, Fine Arts Building
Free admission

20 Friday, , 8:00 pm
Music at Convocation Hall I
Eleni Pappa, piano
Konstantina Pappa, violin
Nocturne for violin and piano: John Cage
Theme and Variations: Olivier Messiaen
Fratres: Arvo Pärt
Sonata No 1: Alfred Schnittke
Admission: $15/stud/sen, $20/adult

30 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

February
1-4 Wednesday-Saturday, 8:00 pm
Opera Workshop
Alan Ord, Director
Full-length opera performance of
The Marriage of Figaro: Mozart
Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm
Music at Convocation Hall II
William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion
Rigirio (2000) : Stefano Gervasoni
Adagio Dialettico (2000): Brice Pauset
durch (2004): Mark Andre
the noise of carpet (2005) (Premiere):
Scott Godin
Admission: $15/stud/sen, $20/adult

department of Music

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Convocation Hall, Arts Building, University of Alberta
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Visiting Artist

Mayron Tsong, piano

Monday, January 9, 2006
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Menuet sur la nom d'Haydn (1909) — Maurice Ravel (1875-1937)

Sonata in D Major, Hob.XVI:24 (ca. 1773) — Franz Joseph Haydn (1732-1809)
- Allegro
- Adagio
- Finale: presto

Sarcasms, Op.17 (1912-1914) — Sergei Prokofiev (1891-1953)
- Tempestoso
- Allegro rubato
- Allegro precipitato
- Smanioso
- Precipitosissimo

Suggestions diabolique (Navazhdeniye) from *Four Pieces*, Op. 4 (1910-1912) — Sergei Prokofiev (1891-1953)

Intermission

Preludes from op.11 (*powerpoint*) (1888-1896) — Alexander Scriabin (1872-1915)
- No.1
- No. 2
- No. 3
- No. 5
- No. 10
- No. 12
- No. 14
- No. 15
- No. 16
- No. 18
- No. 17

Etudes Tableaux — Sergei Rachmaninov (1873-1943)
- Op. 33, No. 2 (1911)
- Op. 33, No. 3 (1911)
- Op. 39, No. 1 (1916-1917)

A native of Canada, **Mayron Tsong** was one of the youngest musicians to complete a Performer's Diploma in Piano from the Royal Conservatory of Toronto at age 16. Since that time, she has performed in New York, Chicago, Houston, Denver, South Carolina, North Carolina, Pennsylvania, Washington, Indiana, California, Oregon, Louisiana, Florida, Arizona, Texas, across Canada, Sweden, Switzerland, China, Taiwan and Russia as a soloist and chamber musician. She has been featured as a soloist with the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), the Red Deer Symphony Orchestra (Canada), the Lethbridge Symphony Orchestra (Canada), and the University of Calgary Orchestra (Canada). Numerous prizes have included First Prize in the Canadian Music Competitions, the Millenium Prize for Russian Performing Arts, and the prestigious Arts B Grant, awarded by the Canada Council. In 1993, Ms Tsong was Artist in Residence at the Banff Centre, where she was invited to give masterclasses in 2001. She has collaborated with renowned artists like James Campbell, Antonio Lysy and the Miro string quartet. Ms Tsong's solo and collaborative performances have been broadcast by CBC Radio Two - Calgary, Radio Canada - Montreal, WDAV - North Carolina, and WFMT Radio - Chicago.

Ms Tsong holds graduate degrees in both Piano Performance and Music Theory, and she obtained her Doctor of Musical Arts under the tutelage of John Perry at Rice University. Ms Tsong has also studied with such renowned musicians as György Sebok, Robert Levin, Marek Jablonski, Anton Kuerti, Marilyn Engle, Dr Robin Wood, and Charles Foreman.

Having served on faculty at California State University in Humboldt, as Chair of the Piano Area at the University of Lethbridge in Alberta, Canada, Ms Tsong is currently Assistant Professor of Piano at the University of North Carolina, Chapel Hill. She is also active as an adjudicator and judge in China, Hong Kong, Canada and the United StatesIn the summers, she has taught and performed at the Sequoia Chamber Music Festival in Northern California, Blue Lake Fine Arts Camp in Michigan and the Young Musicians and Artists Camp in Oregon.

Ms Tsong is a member of the College Music Society, the American Liszt Society, the Canadian Universities Music Society, Minorities and Women Doctoral Directory, the Canadian Music Centre, and she is an Honorary Member of the Tingshuset Music Society in Sweden.

Upcoming Events

January

10 Tuesday, 3:30 pm
Piano Masterclass
Visiting Artist **Mayron Tsong**
Free admission

13 Friday, 12:00 pm
Contempo
featuring New Music
by student composers (MUSIC 460)
Studio 27, Fine Arts Building
Free admission

13 Friday, 8:00 pm
Master of Music Recital
Mark Nerenberg, composition
Free admission

15 Sunday, 3:00 pm
A Birthday Party for Mozart
The Davis Concert Organ
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
University Symphony Orchestra
Michael Massey, Conductor
University of Alberta Academy Strings
Guillaume Tardif, Conductor
with Patricia Tao, piano
Guillaume Tardif and Alycia Au, violins
Aaron Au, viola
Julie Amundsen, cello
Jan Urke, double bass
and Marnie Giesbrecht, organ
Overture to "Bastien und Bastienne" K50;
Piano Concerto in A Major, K414,
arr for piano and string quartet; Fantasy in
F Minor, KV594; Four Sacred Songs; Eine
Kleine Nachtmusik in G Major, KV525: The
Marriage of Figaro, Finale of Act II:
Wolfgang Amadeus Mozart
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

16 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the
Department of Music
Free admission

16 Monday, 8:00 pm
Student Composers Concert
Featuring new works for String Quartet
Studio 27, Fine Arts Building
Free admission

20 Friday, , 8:00 pm
Music at Convocation Hall I
Eleni Pappa, piano
Konstantina Pappa, violin
Nocturne for Violin and Piano: John Cage
Theme and Variations for Violin and Piano:
Olivier Messiaen
Road Movies for Violin and Piano:
John Adams
Each life converges to some center:
Keith Hamel
Fratres: Arvo Pärt
Sonata No 1: Alfred Schnittke
Admission: $15/stud/sen, $20/adult

30 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

February

1-4 Wednesday-Saturday, **7:30 pm**
Opera Workshop
Alan Ord, Director
Full-length opera performance of
The Marriage of Figaro: Mozart
Admission: $15/stud/sen, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Composition Recital
Mark Nerenberg

January 13th, 2006

Convocation Hall University of Alberta

Piece for Saxophone Quartet, Live Electronics, Video, and Poetry (2005)
video by Kelley Bolen
"Ferromagnets, the Everyday Ones, Reverse" by Karen Houle

**premiere*

Piece for Clarinet and Live Electronics (2005)

Intermission

Resonance for solo cello and video (2005)
video by Cynthia Sentara

Piece for Woodwind Quintet (2005)
created with the assistance of the Edmonton Arts Council and the City of Edmonton

The University of Alberta Senior Saxophone Quartet:
Cassandra Anvik (alto saxophone), Dan Davis (tenor saxophone), Kim Cochrane (baritone saxophone), Po-Yuan Ku (soprano saxophone)

Don Ross (clarinet), Anthony Bacon (cello)

Sarabande:
Dubrena Myroon (horn), Eric Yeh (clarinet), Ondrej Golias (bassoon), Sarah Bouthillier (Flute), Alyssa Miller (oboe)

This concert is presented as partial fulfillment of the Degree of Master of Music in Composition

University of Alberta Music Department

A Birthday Party for Mozart

Sunday, January 15, 2006 at 3:00 pm
Francis Winspear Centre for Music

Program

DEPARTMENT OF
MUSIC

The second of three concerts
honouring the late
Dr Stuart Davis

Generously co-sponsored by the Wirth Institute
for Austrian and Central European Studies

UNIVERSITY OF ALBERTA

Wirth Institute

FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

Wolfgang Amadeus Mozart
(1756-1791)

Vienna, 1792
Your host: Herr Doktor Professor David Koch

Program

Overture to "Bastien and Bastienne", K. 50 (1768)

The University Symphony Orchestra
Michael Massey, conductor

Sancta Maria, K. 273 (1777)
Misericordias Domini, K. 222 (1775)
Ave Verum Corpus, K. 618 (1791)
Venite Populi, K. 260 (1776)

The University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor

Piano Concerto in A Major, K. 414 (1782)
arr for piano and string quartet

I. Allegro
II. Andante
III. Rondeau: Allegretto

Patricia Tao, piano
Guillaume Tardif and Alycia Au, violins
Aaron Au, viola
Sheila Laughton, cello
Jan Urke, double bass

Intermission

Fantasy in F Minor, K. 594 (1790)
Adagio - Allegro - Adagio

Marnie Giesbrecht, organist

Eine kleine Nachtmusik K. 525 In G Major (1787)
III. Menuetto (Allegretto)
IV. Rondo (Allegro)

The University of Alberta Academy Strings
Guillaume Tardif, conductor

Marriage of Figaro (1786), Finale of Act II

Cast **Figaro - Rob Clark**
Susanna - Meera Varghese
Count - Jonathan Ayers
Countess - Valerie Andriowski
Marcellina - Kristel Harder
Bartolo - James Gifford
Basilio - Tony Caruso
Antonio - Andrae Marchat

with

The University Symphony Orchestra
Michael Massey, conductor

Texts and Translations

Sancta Maria, K. 273

Sancta Maria, mater Dei,
ego omnia tibi debeo,
sed ab hac hora singulariter
me tuis servitiis devoveo;
te patronam, te sospitatricem, eligo.

Holy Mary, mother of God,
I owe everything to thee,
but from this hour I devote myself
to thine especial service.
I take thee as my patroness
and protectress.

Tuus honor et cultus
aeternum mihi cordi fuerit,
quem ego numquam deseram
neque ab aliis mihi subditis
verbo factoque violari patiar.

May thine honor and worship
be engraved on my heart forever;
may I never abandon it
or allow it to be profaned in word
or deed by those placed in my care.

Sancta Maria tu pia me pedibus
tuis advolutum recipe,
in vita protege,
in mortis discrimine defende.
Amen.

Holy Mary, receive me kindly,
prostrate at thy feet;
protect me in life, and
defend me at the moment of death.
Amen.

Misericordias Domini, K. 222

Misericordias Domini
cantabo in aeternum.

The mercies of the Lord
I shall praise for ever and ever;

Ave Verum Corpus, K. 618

Ave verum Corpus,
natum de Maria Virgine:

Hail, true Body,
born of the Virgin Mary,

Vere passum,
immolatum in cruce pro homine:

Who has truly suffered,
was sacrificed on the cross for
mortals,

Cujus latus perforatum,
unda fluxit sanguine:

Whose side was pierced,
whence flowed water and blood:

Esto nobis praegustatum
in mortis examine.

Be for us a foretaste (of heaven)
during our final examining.

Venite Populi, K. 260

Venite, populi, venite
de longe venite,
et admiramini gentes.
Venite, populi, venite,
an alia natio tam grandis,
quae habet Deos appropinquantes
sibi,
sicut Deus noster ad est nobis,
cujus in ara veram praesentiam
contemplamur jugiter per fidem vivam,
an alia natio tam grandis?

O sors cunctis beatior,
O sors sola fidelium,
quibus panis fractio
et calicis communio
est in auxilium.

Eja ergo epulemur
in azymis veritatis et sinceritatis,
eja ergo epulemur
et inebriemur vino laetitiae
sempiternae;
an alia natio tam grandis?
Venite, populi, venite.

Come, O peoples, come;
come from afar,
and marvel, O races.
Come, O peoples, come;
is there any nation so great
that it has its gods so near to it
as our God is near to us,
whose true presence on his altar
we continually contemplate through
living faith:
is there any nation so great?

O fate more blessed than all others,
O fate only of the faithful
for whom breaking bread
and sharing the cup
is a help.

Therefore let us feast
on the unleavened bread of truth and
sincerity,
Let us feast, therefore,
and become drunk with the wine of
everlasting joy;
is there any nation so great?
Come, O peoples, come.

University of Alberta Madrigal Singers, 2005-2006
Leonard Ratzlaff, conductor

Soprano
Suzanne Abele
Dawn Bailey
Irene Bosma
Shannon Brink
Trish Dandy
Kimberley Denis
Amy Gartner
Jill Hoogewoonink
Alison Kilgannon
Brynn MacDonald
Constance McLaws
Kripa Nageshwar

Alto
Taryn Boston
Jeanie Casault
Angela Chiang
Tamara Guillaume
Kristel Harder
Bronwen Harvey
Erin Hooper
Natalie Hreczuch
Sara Mills
Laura Pauls
Sima Shamsi
Gillian Scarlett

Tenor
David Archer
Alex Eddington
Ryan Herbold
WeiHsi Hu
Nathan Létourneau
Michael Litchfield
Caleb Nelson

Bass
Jonathan Ayers
Kyle Carter
Rob Clark
Rob Curtis
Bill Fulton
Brendan Lord
Damon MacLeod
Adam Sweet
Mark Tolley
Jordan Van Biert
Anthony Wynne

University of Alberta Academy Strings
Guillaume Tardif, concertmaster

Violin 1
Guillaume Tardif
Maria Barton
Aldo Aguirre Camacho
Sabrina Steed
Grant Sigurdson
Christina Barry

Violin 2
Alyssa Cheung
Martine denBok
Daniel Gervais
Janet Chung
Carmen Yuen
Amy Kao

Viola
Leanne Dammann
Jeannette Comeau
Charlene VandenBorn

Cello
Jeff Faragher
Martin Kloppers

Bass
Jonathan Hickle

University Symphony Orchestra
Michael Massey, conductor

Violin I
Alissa Cheung**
Sabrina Steed
Christina Barry
Maria Barton
Janet Chung
Martine denBok
Daniel Gervais
Aldo Aguirre Camacho
Amy Kao
Grant Sigurdson

Violin II
Quinn Grundy*
Carmen Yuen
Rebecca Guigui
Cynthia Johnston
Natalia Perez
Gunilla Eineke

Viola
Jeanette Comeau*
Leanne Dammann
Ken Heise
Robin Leicht
Charlene VandenBorn

Cello
Anthony Bacon*
Martin Kloppers
Jeff Faragher
John Fedor
Kathleen Ludwig
Caitlin Smith

Bass
Mark Radosh*
Jonathan Hickle
Roxanne Nesbitt
Ted Tessier

Flute
Aura Giles*
Adam Ferland

Oboe
Alyssa Miller*
Matt Jaffray

Clarinet
Michelle Davies*
Tammy Kam

Bassoon
Ondrej Golias*
Lisa Hryciw

Horn
Olwyn Supeene*
Jen Reimer

Trumpet
Ryan Frizzell*
Ashley Clelland

Timpani
Ryan Laslop*

*Principal
**Concertmaster

Program Notes

Overture to "Bastien and Bastienne", K 50
Written in 1768 when Mozart was twelve, *Bastien and Bastienne* is based upon the *The Loves of Bastien and Bastienne* (Les amours de Bastien et Bastienne) by Marie-Justine-Benoîte Favart and Harny de Guerville. This in turn was a parody/adaptation of Jean-Jacques Rousseau's operatic intermezzo *The Village Soothsayer* (Le devin du village).

Bastien and Bastienne draws from the ideas of Pastoral innocence both dramatically and musically. It is composed as a one-act singspiel (spoken dialogue between music numbers) and its small casting and short length makes it particularly well suited for modest staging. Of interest is the melody of the Overture which is almost identical to the one Beethoven later used in the "Eroica" Symphony.

SYNOPSIS
Bastienne pines for her sweetheart Bastien who has left for the city. While Bastienne has been tending her sheep, Bastien has been seduced by the shine and glamour of both the city and a wealthy lady. Upon the recommendation of Colas, when Bastien returns, Bastienne plays hard-to-get so cruelly that the distraught and ill-loving Bastien is brought to the brink of suicide. Finally realizing their transcendent love, the two shepherders discard pretence and reaffirm their mutual love for each other.

Mozart's Sacred Music

Mozart wrote a considerable amount of sacred music at various stages in his life, much of it while he was in the service of Archbishop Colloredo in Salzburg. This output included 14 masses, two settings of the Vespers, and settings of the Litanies as well as numerous shorter works, many of which were written to be performed as offertories in the regular liturgy. It is this latter group of works which we are sampling this afternoon.

Sancta Maria, K. 273, was completed in September 1777, shortly before he left Salzburg for a longer visit to Paris. Written in the key of F major, it presents the anonymous prayer to the Virgin Mary fairly simply but with lovely melodic flow. Like all four of the works presented this afternoon, it is accompanied by strings and organ continuo.

Misericordias Domini, K. 222, is an offertory written by Mozart on commission for the Elector Maximillian III while Mozart was in Munich in 1775 for the premiere of one of his lesser known operas **La finta giardiniera.** In contrast with **Sancta Maria**, this is a much more adventurous work both in length and contrapuntal complexity – it almost appears as if Mozart is attempting to display his skill as a writer of counterpoint. It is all the more remarkable a work knowing that he wrote it in considerable haste to meet the deadline for its performance at a Lenten service in the Munich Court Chapel in March of that year.

Mozart wrote one of his most well known and enduring church works, **Ave verum corpus**, K. 618, in June 1791, only half a year before his death. It was written for the choir of a small parish church in Baden, for use in a Eucharistic service. It sets only the first portion of the text, and the setting is remarkable for its simplicity and directness. In commenting on this work the celebrated pianist Artur Schnabel remarked that it was "too simple for children, and too complex for adults".

The final work in this set, **Venite populi**, K. 260, again dates to Mozart's time in Salzburg in the 1770s. It was written in 1776. It is a highly celebratory work, written for double chorus, and is presented in three short movements: Allegro – Adagio – Allegro. **Venite populi** makes extensive use of antiphonal technique, i.e., the two choirs singing responsively to each other, with much contrast in dynamics and articulation used to colour an obviously evocative text (e.g., "Let us therefore wallow in the pastures of Truth and Sincerity, inebriated by the Wine of Everlasting Joy") and features a much more adventurous use of chromatic harmony than either **Sancta Maria** or **Misericordias Domini.**

Piano Concerto in A major, K. 414

By late 1782, when the *Piano Concerto in A major, K. 414* was composed, Mozart had settled in Vienna and was trying to make a living as a freelance artist, having left his position under the archbishop Colleredo the previous year. It appears that he worked on three concerti simultaneously, K. 413, 414, and 415, and he arranged all three of them in the present version of piano with string quartet to encourage performances and sales of the music. As a freelance artist, he was also cognizant of the tastes of his public. In December, 1782, he wrote to his father, that they are "a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."

The Concerto in A major, K. 414 is a lovely work that does not shock its listener, but also does not fall into formulaic predictability. The first movement expresses a graceful and melancholy nonchalance and the first theme material has a sweetness found in many works of the same key by Mozart. The second movement, an Andante in D major, is solemn and almost religious in character. The opening theme is taken from a work of Johann Christian Bach, who died on January 1, 1782, and the inclusion of this theme may well be in homage to him, a composer whom Mozart loved and respected. The third movement, a light-hearted Rondo in 2/4, is a charming contrast to the sweetness and solemnity of the first two movements.

Fantasy in F Minor, K. 594

In the 18th Century, constructors of mechanical instruments were highly regarded. Haydn, Mozart and Beethoven all composed for mechanical clocks or automatic organs. A mechanical apparatus set a roller rotating: via a gear, nails on the roller opened the valves of the pipes to admit wind.

After the death of a famous Austrian field marshal, Laudon, in July 1790, Count Joseph Deym-Müller commissioned Mozart to write the *Fantasy, K594*, for the mechanical clock in his showroom on Himmelpfort Street in Vienna. Here he exhibited an artificially illuminated mausoleum with a life-size wax figure of the general in a glass coffin. The opening and closing sections of the Fantasy are soft funeral music, while the lively middle section of the work recalls the fascinating life of the military hero.

There are many laudatory descriptions of Mozart's virtuoso organ playing and he called the organ "the king of all instruments" in a letter to his father (October 18, 1777). The two fantasies in f minor, along with the Andante in F Major written for mechanical clocks are traditionally played on the organ and considered part of the organist's repertoire. Other than continuo organ music for choral and orchestral works, Mozart also composed small works for organ and chamber groups called "Epistle Sonatas" for use in the mass.

Eine Kleine Nachtmusik, K. 525

The *Eine Kleine Nachtmusik, K. 525*, completed August 10, 1787, in Vienna, is the 13th serenade in Mozart's output. The manuscript of the piece, found in 1955, shows that only four of the usual five-movement divertimento remain, a first minuet being apparently torn out of the suite. The light-hearted 'night music' would have been performed at night, around 11pm, probably at the house of one of his Viennese patrons.

Placed in context, the piece speaks to Mozart's versatility in spirits and styles, in a period of intense creativity. At age 31, Mozart saw the successes and intrigues of *The Marriage of Figaro* (1786), and came back to Vienna from a four-week stay in Prague (January, 1787), where his *Figaro* likened him to a popular hero. Leopold Mozart's death (28 May 1787, aged 68) was also marked by the completion of two string quintets in C and G minor, K. 515-6 April-May 1787, and a piano sonata, K. 521. The late K. 526 keyboard-violin sonata (24 Aug. 1787), his penultimate, is often regarded as the finest example of balance in between the two instruments. The premiere of *Don Giovanni* happened in Prague at the end of October 1787. At the time, he was also hosting his student Nepomuk Hummel (1786-88). Mozart's last three symphonies would follow in the summer of 1788 (K. 543, 550, 551).

The Marriage of Figaro

The Marriage of Figaro is based on *Le Mariage de Figaro,* the second of three plays about the same principal characters by Pierre-Augustin Caron de Beaumarchais (1732-99). When King Louis XVI read the manuscript to the play he exclaimed: "This is detestable, it will never be played!" The King apparently felt the very foundations of social structure in society were threatened by the play. The portrait of a group of servants mocking their aristocratic master and making him beg for mercy was something that frightened rulers at a time when the French Revolution was brewing. Beaumarchais' play was in print for six years before it was permitted on the Paris stage in 1784. Mozart's musical setting was premiered in Vienna in 1786.

Beginning at 7:30 pm through Wednesday – Saturday, February 1 - 4, 2006 the University of Alberta Department of Music is presenting a fully staged production of "The Marriage of Figaro" by Mozart at Convocation Hall in the Old Arts Building on the University Campus.

This evening we would like to give you a taste of Mozart's wonderful music from "The Marriage of Figaro", semi-staged. The scene from this magnificent comedy is the finale to the second Act. At this point in the action all the protagonists gradually gather on stage in a mounting crescendo of confusion as the lovers Figaro and Susanna, assisted by the dejected Countess, try to out wit the jealous Count, assisted by Marcellina, Bartolo the doctor, and Basilio the music master. They are fighting over who is going to marry Figaro: will it be his beloved Susanna or the old shrew Marcellina with her legal claim on Figaro. Also, central to the action, the Count is planning a rendezvous with the lovely Susanna as his right as Lord and Master on this, the night of the wedding, a right he gave up when he married Rosina, now the Countess.

As the action for this scene begins, the enraged Count believes that Cherubino, the young, love- struck pageboy, is hiding in an adjoining room, and yells for him to come out. The Countess reluctantly tries to explain that yes, he is in there and perhaps is partially naked to disguise him as a woman, but only as a joke. The Count is disgusted and declares that he will kill him for this outrageous behaviour. Finally, as the door opens, Susanna coyly appears to the great astonishment of the Count and Countess. As the Count rushes into the adjoining room, Susanna assures the Countess that Cherubino is no longer there. Confused, the Count begs the Countess for forgiveness for his jealous suspicions, but questions her, none the less. Finally, with Susanna's help, the situation is at least temporarily resolved. Just then, Figaro enters to tell them that things are ready for the wedding procession to start. However, the Count wants an explanation about a note he has received earlier that day. Figaro denies ever seeing the note saying "My face may lie but I don't" (even though Figaro did write it!). Changing the subject, Figaro, assisted by Susanna and the Countess, pleads for a happy ending, as the Count is wondering what is keeping Marcellina and her legal paper. Just then, Antonio, the inebriated gardener, stumbles in demanding to know who jumped out of the window into the flower bed and in the process accidentally dropped a note as he ran away "like a shot from a cannon." Figaro, trying to protect Cherubino, takes the blame himself. But the Count, smelling a rat, questions Figaro about the note. With the help of Susanna and the Countess, Figaro gains the upper hand again. Finally, Marcellina, Bartolo, and Basilio enter demanding a hearing on Marcellina's legal note. They give testimony to the Count as Figaro, Susanna and the Countess protest in vain. Tempers mount to a boiling crescendo as the Act comes to a boisterous end.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

A versatile violinist, **Alycia Au** has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Masters of Music Performance degree from the University of Alberta

where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Organ Literature and related subjects. She was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the 2005 McGill International Organ Academy.

Sheila Laughton grew up in a large musical family in Ontario. After earning degrees in English at Oberlin College and Music at the University of Toronto, Sheila assumed the position of Principal Cellist with the Atlantic Symphony Orchestra. Since 1975, she has played Assistant Principal cello with the Edmonton Symphony Orchestra. Sheila has also worked two summer seasons with the Rome Opera Orchestra. She is a founding member of the Edmonton Chamber Orchestra (ECHO), of which she is Principal Cellist. Sheila and her husband Wei Yew, a graphic designer, have four daughters.

As a conductor, **Michael Massey** has been deeply influenced by his studies in England in 1984 with George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme. Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

Leonard Ratzlaff is professor of choral music and Chair of the Department of Music at the University of Alberta. He is conductor of the University of Alberta Madrigal Singers and the Richard Eaton Singers, Edmonton's symphonic chorus. He is a frequent clinician and adjudicator, and has guest-conducted numerous Canadian ensembles, including the Edmonton Symphony Orchestra, National Youth Choir, Pro Coro Canada and the Winnipeg Singers. He has conducted premieres of new works by a number of Canadian composers, including Allan Bevan, Malcolm Forsyth, Allan Gilliland, Imant Raminsh, Sidney Robinovitch, James Rolfe and Mark Sirett. He sang in numerous projects in North America and Europe with the late American conductor Robert Shaw. Awards include the Julius Herford Dissertation Prize for his study of the *Te Deum* of Anton Bruckner (Iowa, 1985); Faculty of Arts Undergraduate Teaching Award and induction into Edmonton's Cultural Hall of Fame (2001); the Richard Eaton Award of Distinction for Exemplary Service to Choral Music in Alberta, presented by the Alberta Choral Federation, and the Queen's Jubilee Medal for service to choral music in Canada (2002).

In 2003 he was inducted into the Alberta Order of Excellence, and in 2004 he was named as a Member of the Order of Canada, in recognition of his contributions to choral music in Canada

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

Born 1975 in Quebec City, **Guillaume Tardif** holds a Doctor of Musical Arts from the Eastman School of Music, University of Rochester, and a Premier Prix de Violon and Master of Music from the Conservatoire du Québec. He studied violin with Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Lorand Fenyves, and Moshe Hammer. He has appeared as soloist with many orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Peru), the Amadeus Ensemble (CBC, Toronto), the Paraiba Symphony (Brazil), and the Remenyi Chamber Orchestra (Béla-Bartok Hall, Hungary). He has been a leading violinist with various chamber ensembles, such as the Eastman String Ensemble, the Brandon Chamber Players, the

New Brandon Trio, and has performed in recital in major venues and universities across Canada, and for the Canadian Embassies in Peru, Norway, Sweden and Brazil. His performances have been broadcast on TV, radio and the internet on national and international networks. He has arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini and completed two CD recordings: *From the Library of Joseph Szigeti*, with Janet Scott-Hoyt (upcoming release) and *Virtuoso Encores* with Judith Kehler Siebert (Dell'Arco Publications). He served in 2005 as President of the Alberta String Association.

Guillaume Tardif is Assistant Professor in the Department of Music at the University of Alberta.

Born in Toronto of Estonian parents, **Jan Urke** is Principal Double Bass of the Edmonton Symphony Orchestra. His teachers were Tom Monohan at the University of Toronto and Stuart Knussen at the Banff Centre for the Arts.

He is a veteran of many Canadian orchestras including the Orchestra Symphonique of Quebec, the Hamilton Philharmonic, the National Ballet, the Canadian Opera and the Toronto Symphony. Jan Urke recently performed as concerto soloist with the Edmonton Symphony Orchestra and the Edmonton Chamber Orchestra.

The University of Alberta Academy Strings
Academy Strings, under the direction of Professor Guillaume Tardif, is the principal student string ensemble at the University of Alberta. Academy Strings perform two concerts annually, and comprises the string section for the University Symphony Orchestra. The Academy Strings has performed throughout western Europe, Alberta and BC, and in February 2002 the Academy Strings toured Cuba to great acclaim.

The University of Alberta Madrigal Singers, one of the leading university choirs in Canada, were formed in 1974 by Larry Cook, and have been conducted since 1982 by Leonard Ratzlaff. The choir is composed of undergraduate and graduate music students and students from other faculties. Founded as a small ensemble devoted to the study and performance of madrigal and chanson repertoire of the Renaissance period, the Madrigal Singers currently number over 40 singers and perform repertoire of all periods and styles. The Madrigal Singers have had frequent successes in choral competitions in recent years, with several first prizes in the Mixed Choir category of the Canadian Broadcasting Corporation Competition for Amateur Choirs (1992, 1996, 1998, 2004) as well as in the Robert Schumann International Choral Competition in Zwickau, Germany (1995) and the Cork International Choral Competition in Ireland (1999). The Madrigal Singers have performed at two national conventions of the Association of Canadian Choral Conductors, and have participated in *University Voices*, a festival of Canadian university choirs focusing on contemporary choral repertoire, sponsored and hosted by Soundstreams Canada in Toronto. They collaborate regularly with the Edmonton Symphony, and last season performed Handel *Messiah* with the ESO. They are

frequently recorded for broadcast on the CBC's regional and national networks. The Madrigal Singers have released four CDs: *Musicians Wrestle Everywhere* (1997); *Balulalow: Anthems, Carols and Lullabies for Christmas* (1999), *My Soul, There is a Country* (2001), with the first recording of Gavin Bryars' *On Photography*, and *The Passing of the Year* (2003), which features the premiere recording of British composer Jonathan Dove's new choral cycle by that name. More information as well as a listing of the choir's recordings and repertoire in recent years can be found at the Madrigal Singers website: www.ualberta.ca/~mads.

The University of Alberta Opera Workshop
Under the direction of Dr Alan Ord, participants in the Opera Workshop study and perform scenes, or full-length works from the operatic literature each term. An emphasis is on the development of operatic acting, character development, and proper movement on stage. The productions are performed on stage at Convocation Hall with costumes, properties, lighting, and scenery. The larger productions are done with full orchestra. Works presented by the Opera Workshop include: *The Medium* by Menotti, *A Midsummer Night's Dream* by Britten, and *Gianni Schicchi* by Pucinni.

On February 1-4, 2006, the Opera Workshop will present a full-length opera performance of *The Marriage of Figaro* by Mozart, together with the University Symphony Orchestra, directed by Michael Massey.

The University Symphony Orchestra
The University Symphony Orchestra, directed by Professor Michael Massey, is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The Academy Strings comprise the string section of the USO. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives three concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. In February 2003, the USO collaborated with the Opera program to produce *The Magic Flute* by Mozart and in January, 2005 performed *Gianni Schicchi* by Puccini and Menotti's *Old Maid and the Thief*. The USO has performed four times in Edmonton's concert hall, the Francis Winspear Centre for Music, each time enjoying a full house.

Dr Stuart Davis

Dr Stuart Davis, named Edmonton's 2003 Philanthropist of the Year, is an alumnus of the University of Alberta having obtained his BSc and MSc in chemistry before heading off to McGill to complete his PhD. He soon returned to the University of Alberta's Chemistry Department where he spent 40 years teaching future scientists and pursuing his research on the physical properties of clay.

In recent years Stuart Davis could often be spotted pedaling his bicycle across campus or downtown to the Winspear. One day in the spring of 2000, he dropped into the Winspear Centre for Music to offer to donate the necessary funds for the building of the Davis Concert Organ. In my RCCO president's message for "The American Organist" journal that fall, I called it "Miracle on 97th St." The organ selection and purchase committee had been meeting since 1993 to plan for an organ in the new Winspear Centre for Music, but three years after the hall was inaugurated, we were still at a stand still for lack of funds. Dr Davis had no idea when he offered to donate funds for the organ that all the plans were ready to go. The Letourneau Organ firm began building the organ immediately. On September 11, 2001, the facade of the organ was unveiled and one year later we began celebrating the Davis Concert Organ with its music!

We are so glad that we could thrill to the wonders of the Davis Concert Organ together with Dr Davis for the last three years. We miss him greatly! The organ is dedicated to the memory of Stuart Davis' wife Winona Davis. We will remember and celebrate Winona and Stuart Davis this afternoon, in the final concert of our three series in February and every time we have the privilege and opportunity to play the magnificent Davis Concert Organ!

Submitted by
Marnie Giesbrecht

Final Concert in Honour of the late Dr Stuart Davis
Francis Winspear Centre for Music

Sunday 12 February, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
From Darkness to Light
Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt
O Sacred Head: Charles Stolte
In the Light for Organ and Piano: Carson Cooman
Admission: $15/stud/sen, $20/adult
For more information, please call 492-0601

Piping Hot *Sundays @ 3*

Winspear Centre for Music

Sunday, February 19 at 3:00 pm	*Fancy French Fingers* **Maurice Clerc, organist** Dijon Cathedral, France
Sunday, March 12 at 3:00 pm	*Pulling Out all the Stops* **John Longhurst, organist** Mormon Tabernacle, USA

Tickets: Winspear Box Office 428-1414, TIX on the Square 420-1727
For more information, please call 429-1655, www.rcco.edmonton.ab.ca

FACULTY OF
ARTS
UNIVERSITY OF
ALBERTA

Upcoming Events

January
16 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

16 Monday, 8:00 pm
New Music Concert
New Works for String Quartet
by U of A Student Composers
in Music 560/660/760
Studio 27, Fine Arts Building
Free admission
For information call 492-0585/492-9165

20 Friday, 8:00 pm
Music at Convocation Hall I
Eleni Pappa, piano
Konstantina Pappa, violin
Nocturne for Violin and Piano: John Cage
Theme and Variations for Violin and
Piano: Olivier Messiaen
Road Movies for Violin and Piano:
John Adams
Each life converges to some center:
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William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion
Rigirio (2000) : Stefano Gervasoni
Adagio Dialettico (2000): Brice
Pauset
durch (2004): Mark Andre
the noise of carpet (2005)
(Premiere): Scott Godin
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
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the Department of Music
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Studio 27, Fine Arts Building
Free admission

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Symphonic Wind Ensemble
William Street, Director
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department of Music

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DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, January 16, 2006 at 12:10 pm

Program

Sonata No. 2 in D Minor, Op. 14 (1912) — Sergei Prokofiev (1891-1953)
I. Allegro, ma non troppo
Melody Yong, piano

Ten Preludes, Op. 23, No. 4 (1903) — Sergei Rachmaninoff (1873-1943)
Adrienne Lloyd, piano

Two Rhapsodies, Op. 79, No.1 (1879) — Johannes Brahms (1833-1897)
Akiko Tani, piano

Sonata in E-Flat Major, Op. 81a (1809) — Ludwig van Beethoven (1770-1827)
I. Adagio (Das Lebewohl – The Farewell)
II. Andante espressivo (Abwesenheit – Absence)
III. Vivacissimamente (Das Wiedersehn – The Return)
Yue Ji, piano

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

CONTEMPO
ROGER ADMIRAL, DIRECTOR

Friday, January 20, 2006 at 12:00 noon

Program

Sixty Four Word Quartet (2005) — Devin Cook

Erika Vogel, soprano
Alyssa Miller, oboe
Jeff Faragher, cello
Roger Admiral, piano

". . . as It Is Always Already Taking Place for cello and tape" (2005) — Matt Damer

Jeff Faragher, cello

Mouvement Indécisif (2005) — Guillaume Laroche

Kripa Nageshwar, Meera Varghese and Erika Vogel, sopranos
Yoon Kwak, piano
Andriy Talpash, conductor

Splinters (2005) — Lindsay White

Aura Giles, flute
Alyssa Miller, oboe
Michelle Davies, clarinet
Yoon Kwak, piano

The Lord Is (2005) — David Archer

Meera Varghese, soprano
Aura Giles, flute
Sabrina Steed, violin
Yoon Kwak, piano
Andriy Talpash, conductor

Department of Music
University of Alberta

Studio 27

New Works for String Quartet
by U of A Student Composers
in Music 560, 660 and 760

Monday, January 16, 2006
at 8:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

The specific program order will be announced at the concert.

Rest, my senses — Lily Chan

1. Machination
2. seeing, green, seeing red
3. Rest, my senses

Spectrum — Theo Mathien

Solvens Chorda — Michael Berger

Sol de Sol — Darlene Chepil Reid

String Quartet Members
Dianne New violin
Susan Flook violin
Charles Pilon viola
Julie Amundsen cello
Russell Whitehead, conductor

Upcoming Events

January
20 Friday, , 8:00 pm
Music at Convocation Hall I
Eleni Pappa, piano
Konstantina Pappa, violin
Nocturne for Violin and Piano: John Cage
Theme and Variations for Violin and Piano: Olivier Messiaen
Road Movies for Violin and Piano: John Adams
Each life converges to some center: Keith Hamel
Fratres: Arvo Pärt
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Music at Convocation Hall

Music at Convocation Hall I

Eleni Pappa, piano
Konstantina Pappa, violin

Friday, January 20, 2006
7:15 pm *Pre-Concert Introduction*
by **Graduate Student Composers**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Nocturne for violin and piano (1947) — John Cage (1912-1992)

Thème and Variations for violin and piano (1932) — Olivier Messiaen (1908-1992)

Road Movies for violin and Piano (1995) — John Adams (b. 1947)

I. Relaxed Groove
II. Meditative
III. "40% Swing"

Intermission

Each life converges to some center * for violin and piano (1996) — Keith Hamel (b. 1956)

Fratres for violin and piano (1977, 1980) — Arvo Pärt (b. 1935)

Sonata No. 1 for violin and piano (1963) — Alfred Schnittke (1934-1998)

I. Andante
II. Allegretto
III. Largo
IV. Allegretto scherzando

* Scores provided by the Canadian Music Center

Program Notes
By Niyati Dhokai

John Cage
b. Los Angeles, 5 September 1912
d. New York City, 12 August 1992

***Nocturne for Violin and Piano* (1947)**

John Cage was an early composer of aleatoric music, in which certain elements of the music are left to be determined by chance. He took composition lessons from Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg, who tutored Cage free of charge based on the condition that Cage "devoted his life to music." Cage's personal style developed through his use of rhythm as a basis for his music instead of harmony. The expressive quality of Cage's music has been influenced by a large number of sources, including Hinduism, Zen Buddhism, and Thomas Mace, who said, "The purpose of music is to sober and quiet the mind, thus making it susceptible to divine influences."

In this early work, written before his far more famous experimental ones, Cage tries to dissolve the differences in sound between the violin and piano while maintaining the traditional standard of melody and accompaniment. The result is an atmospheric character created by a constant rubato and sustained resonances. The Nocturne features arpeggios played by the piano and sustained notes played by the violin.

Olivier Messiaen
b. Avignon, 10 December 1908
d. Paris, 28 April 1992

***Theme and Variations for Violin and Piano* (1932)**

Messiaen, a composer and organist, studied at the Paris Conservatoire from the age of 11; there he was taught by Marcel Dupré, Maurice Emmanuel, and Paul Dukas. Messiaen's work is known for its rhythmic complexity; he was particularly interested in rhythms found in music of ancient Greek and Hindu origin. Harmonies and melodies in Messiaen's music are based on modes of limited transposition, a system of symmetrical, chromatic transpositions that Messiaen discovered. Most of Messiaen's compositions were marked by "the marvelous aspects of the faith," as he called them, which drew from his strong faith in Roman Catholicism.

Messiaen married Claire Delbos, a violinist and fellow composer, in 1932. The marriage inspired him to compose works that she could play, including Theme and Variations, which was written as a wedding present. The work was written and premiered the same year that the couple was married, and the premiere featured Delbos on violin and Messiaen on piano.

The work consists of a lyrical and contemplative theme, followed by five variations that are played without break. Each variation expands the possibilities of the theme with its own character and tempo, while building energy through rhythmic acceleration. The climax features extremes in register and dynamics, creating a strong cumulative effect, just before the contemplative nature of the beginning is restored at the end of the work.

John Adams
b. Worcester, Massachusetts, 15 February 1947

***Road Movies for Violin and Piano* (1995)**

I. **Relaxed Groove**
II. **Meditative**
III. **"40% Swing"**

John Adams was strongly influenced by the New England culture in which he grew up. He received his BA and MA from Harvard University, where his teachers included Leon Kirchner, David Del Tredici, and Roger Sessions. He has composed music for orchestra, opera, film, and dance, working with both electronic and acoustic instrumentation. Adams is known for expanding the concept of minimalism through richer sonority and more complex form.

Road Movies captures the essence of a car trip through its groove and various textures. The first movement is established through the "swing" of the piano; over that basis, the violin explores a variety of melodies. As its title suggests, the second movement is contemplative in nature: the dialogue of a single phrase passed back and forth between the two instruments. The final movement draws upon the influences of bluegrass and jazz for an exciting and motion-filled experience.

Keith Hamel
b. Morden, Manitoba, 21 November 1956

***Each Life Converges to Some Center for Violin and* Piano (1992)**

Keith Hamel is composer and music software developer. He studied at the Royal Conservatory of Music in Toronto, Queen's University, and Harvard University. He has written a variety of music, including unique chamber instrumentation, string quartets, works for chamber orchestra, solo instrumental works, choral works, electronic music, and combinations of all these. Hamel is currently a professor of composition and Director of the Computer Music Studio at the University of British Columbia.

According to Hamel, the first part of the work is process driven, with specific pitches that are repeated at varying frequencies. The violin plays scale passages that increase in length during the piece, until they overtake the repeated materials from the beginning of first section. As these processes continue, attention is drawn not only to these materials but also to the moments at which those passages begin and end.

Arvo Pärt
b. Paide, Estonia, 11 September 1935

***Fratres for Violin and Piano* (1977, 1980)**

Arvo Pärt 's music is classified as minimalist, a style of which he is considered to be a pioneer. Pärt studied composition at Tallinn University with Heino Eller. For most of his life, Estonia was occupied by the Soviet Union, therefore Pärt had very few musical influences that were not Soviet. Pärt's earlier work was influenced by Shostakovich, Prokofiev, and Bartok. Pärt describes his later music as tintinnabular – like the ringing of bells. In his own words:

I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, two voices. I build with primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation.

Fratres employs the style of tintinnabulation. A constant state of change is maintained in the piece through combinations of scales built on a foundation of relatively simple triads. The composition has been re-written for many different combinations of instruments; the version to be heard tonight is one of the most famous.

Alfred Schnittke
b. Engels, 24 November 1934
d. Hamburg, 3 August 1998

***Sonata No. 1 for Violin and Piano* (1963)**

I. **Andante**
II. **Allegretto**
III. **Largo**
IV. **Allegretto scherzando**

Schnittke studied music in Vienna and Moscow, completing graduate work at the Moscow Conservatory where he studied composition with Evgeny Golubev. He taught composition at Moscow Coservatory for ten years. For most of his life, he supported himself largely by composing film scores. Schnittke's early music shows the influence of Shostakovich, which was followed by some work with serial technique.

Schnittke's first violin sonata was written for his good friend, violinist Max Lubotsky. The opening of the Andante is built around a twelve-tone row, and the movement reaches a climax when the tone row is played in retrograde form (reverse order). The next movement is sarcastic in nature, with both instruments following each other but never quite meeting. The movement does not have a sense of finality and it moves, without break, into the third movement. The third movement is solemn and melodious. The final movement employs serialism, as well as themes from the second and third movements, and it ends with a recapitulation of the opening theme.

Konstantina Pappa graduated from the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main, Germany, in the class of Ulrich Edelmann; she is currently studying with Ellen Jewett at McGill University. Konstantina has participated in the Summit Music Festival in New York (class of Mikhail Kopelman), the International Ensemble Modern Academy in Paxos (Greece), the Paxos Summer Festival, and the Stony Brook Summer Festival. Konstantina used to be a member of the European Union Youth Orchestra for nine years, where she worked with outstanding conductors and musicians as Bernard Haitink, James Conlon, Sir Colin Davis, Vladimir Ashkenazy, Radu Lupu, Leonidas Kavakos, Victoria Mullova, Christian Tetzlaff, and performed in major festivals in Europe, Russia and South America. She has appeared with several ensembles in Germany, Switzerland and Greece and has worked in the Chamber Orchestra of the National Opera of Athens. Konstantina has received several scholarships from the McGill University and the Greek foundation "Friends of Music".

Eleni Pappa holds a BMus from the Ionian University (Greece), and Master of Music degrees in both performance and pedagogy from the University of Alberta, in the class of Jacques Desprès. She is currently pursuing a Doctor of Music degree in Performance at the same institution with Patricia Tao. Eleni has attended the International Ensemble Modern Academy in Paxos (Greece), the Summer Keyboard Festival at the Banff Centre for the Arts, and has participated in master classes with Angela Cheng, Daan Vandewalle, Marek Jablonski, Trio Verdehr and Roberto Szidon among others. She has received scholarships and awards from the University of Alberta, the State Foundation of Scholarships of Greece and the Foundation "Lilian Voudouri".

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Noon-Hour Organ Recital

with Organists
Meghan Bowen
SiuLing Chiu
Philip Chow
Trish Dandy
Troy Lamoureaux
Yoon Park

Monday, January 30, 2006
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Final Concert in Honour of the late Dr Stuart Davis
Francis Winspear Centre for Music

Sunday 12 February, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
From Darkness to Light
Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt
O Sacred Head: Charles Stolte
In the Light for Organ and Piano: Carson Cooman
Admission: $15/stud/sen, $20/adult
For more information, please call 492-0601

Program

Introduction and Passacaglia
for the Organ (1913) — Max Reger (1873-1916)

SiuLing Chiu

Sonata in C Minor, Op. 65, No. 2, (1844) — Felix Mendelssohn (1809-1847)
Grave
Adagio
Allegro maestoso e vivace
Fuga

Trish Dandy

Mein junges Leben hat ein end — Jan Pieterszon Sweelinck (1562-1621)

Yoon Park

Fugue in C Minor, BWV 546 — Johann Sebastien Bach (1685-1750)

Troy Lamoureaux

Psalm Preludes, Op. 32, Set 1, No. 1
Psalm 34:6 (1915) — Herbert Howells (1892-1983)

Philip Chow

Sonata in A Major, Op. 65, No. 2 (1844) — Felix Mendelssohn
Con moto maestoso

Meghan Bowen

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

February

1-4 Wednesday-Saturday, **7:30 pm**
Opera Workshop
Alan Ord, Director
Full-length opera performance of
The Marriage of Figaro: Mozart
Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm
Music at Convocation Hall II
William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion
The Dionysian: Erin Rogers
Rigirio (2000) : Stefano Gervasoni
durch (2004): Mark Andre
the noise of carpet (2005)
(Premiere): Scott Godin
Contact: Jim Matheson
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from
the Department of Music
Free admission

9 Thursday, 3:30 pm
Piano Masterclass
Visiting Artist **Kyoko Hashimoto**
Studio 27, Fine Arts Building
Free admission

10 Friday, 8:00 pm
Visiting Artist Recital
Kyoko Hashimoto, piano
Terashima *From 12 Preludes*
Scriabin *From 24 Peludes, Op. 11*
Grahl *Four Preludes*
Debussy, *Preludes, Book 2*
Admission: $15/stud/sen, $20/adult

12 Sunday, 3:00 pm
The University of Alberta
Symphonic Wind Ensemble
William Street, Director
Admission: $10/stud/sen, $15/adult

12 Sunday, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
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Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ:
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O Sacred Head: Charles Stolte
In the Light for Organ and Piano:
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Admission: $15/stud/sen, $20/adult

13 Monday, 2:00 pm
New Music Masterclass
Visiting Artists
Lands End Ensemble
Free admission

13 Monday, 8:00 pm
Visiting Artists Recital
Lands End Ensemble
Free admission

15 Wednesday, 5:00 pm
Hear's toYour Health
Martin Riseley, violin
Julie Amundsen, cello
Patricia Tao, piano
Folk Influences
Trio, "Gypsy Rondo": Haydn
Dumky Trio: Dvořák
and works by Chen Yi and Zhou Long
Foyer, Snell Auditorium, Walter
Mackenzie Health Sciences Centre
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

John Taylor, double bass
Candidate for the Master of Music Degree

assisted by
Sylvia Shadick-Taylor, piano

Sunday, February 5, 2006
at 3:00 pm

Studio 27
Fine Arts Building

Program

DEPARTMENT OF
MUSIC

Program

PSY per contrabbasso solo (1989) — Luciano Berio (1925-2003)
- Forte barocco

Suite No. 2 in A Minor, BWV 1008 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Menuet
- Gigue

Intermission

Concerto for Double Bass (1948) — Eduard Tubin (1905-1982)
- Allegro con moto
- Allegro non troppo
- Andante sostenuto
- Allegro non troppo, poco marciale

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Taylor.

Mr Taylor is a recipient of a Province of Alberta Graduate Scholarship.

Upcoming Events

February

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Visiting Artist **Kyoko Hashimoto**
Studio 27, Fine Arts Building
Free admission

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Debussy *Preludes, Book 2*
Kyoko Hashimoto, piano
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Hear's toYour Health
Martin Riseley, violin
Julie Amundsen, cello
Patricia Tao, piano
Folk Influences
Trio, "Gypsy Rondo": Haydn
Dumky Trio: Dvořák
Romance and Dance: Chen Yi
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

28 Tuesday, 3:30 pm
Piano Masterclass
Visiting Artist **William Eddins**
Free admission

department of Music

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Music at Convocation Hall

Music at Convocation Hall II

William H Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion

Sunday, February 5, 2006
2:15 pm *Pre-Concert Introduction*
by **Charles Stolte**
Main floor, Convocation Hall
3:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Sonate (1944) — Fernande Decruck (1896-1954)

Tré modéré, expressif
Andante
Fileuse
Nocturne et Final

William Street, saxophone
Roger Admiral, piano

Contact (2005) (Premiere) — James Matheson (b. 1970)

William Street, saxophone
Roger Admiral, piano

Quiet Exchange (1975) — Stephen Chatman (b. 1950)

William Street, saxophone
Trevor Brandenburg, percussion

Intermission

the noise of carpet (2005) — Scott Godin (b. 1970)

William Street, saxophone
Roger Admiral, piano

The Dionysian (2005) — Erin Rogers (b. 1980)

Durch (2004/2005) — Mark André (b. 1964)

William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion

Program Notes

Fernande Decruck
Sonate (1944)
Fernande Decruck was a composer and professional musician working in Paris. His Sonata of 1944 demonstrates the traits of neo-classicism in music. We hear this in the tonal harmonies, the crisp articulation and rhythms, and the melodic lyricism. One could compare the style to that of Maurice Ravel or Darius Milhaud.

—Roger Admiral

James Matheson
Composer James Matheson is rapidly emerging as one of the most distinctive, vital, and creative musical voices of his generation. A 2000 Guggenheim Foundation Fellowship recipient, Matheson's music has been programmed by such organizations as the Chicago Symphony Orchestra, the Albany Symphony Orchestra, the American Composers Orchestra, the Chamber Music Society of Lincoln Center, Orchestra 2001 (Philadelphia), and at music festivals including Aspen, Spoleto, Santa Fe, Eleazar de Carvalho, Token Creek, Norfolk, Bowling Green and Hartwick.

Matheson's *Songs of Desire, Love and Loss* for soprano and chamber ensemble was commissioned by Carnegie Hall Corporation and premiered in October, 2004 as part of Dawn Upshaw's Perspectives series. The piece is a setting of seven poems by Pulitzer Prize-winning poet Alan Dugan that highlight Dugan's paradoxical aims of emotional directness and complexity. Upcoming projects include the premiere of *Contact* for alto saxophone and piano, commissioned by a consortium of saxophonists including Ken Radnofsky, Clifford Leaman, and Debra Richtmeyer, and a piano quintet for the Borromeo String Quartet and pianist Judith Gordon.

April 2004 saw the premiere of *Umbras and Illuminations* by the Albany Symphony Orchestra, the second commission awarded to Matheson by that ensemble (*Colonnade* premiered in 2002-03). *Buzz*, for clarinet, violin, cello, and piano, was extensively performed worldwide by Antares and Ensemble X, and *Pull* was just released by The Ambassador Duo on the Equilibrium label. Orchestra 2001 premiered *The Paces* for piano and large ensemble at the Kimmel Center for the Performing Arts in 2002-03. In previous seasons, Ensemble X featured three Matheson works in a Merkin Hall (NYC) performance, the Chicago Symphony Orchestra chamber series featured the world premiere of *Falling* and the local premiere of *Spin*, the Civic Orchestra of Chicago world premiered the CSO-commissioned orchestral work *River, River, River*, and the Music At the Anthology Festival (NYC) performed *Pound*.

In addition to the Guggenheim, Matheson has received fellowships from the Bogliasco (2001) and Sage (1993, 1997) Foundations, as well as awards from the American Academy of Arts and Letters, American Music Center and ASCAP, and the Robbins Prize. Matheson was a 2000 participant in American Composers Orchestra's Whitaker New Music Readings with *Gliss*, and pianist Xak Bjerken recently recorded *Pound* for his CD, *High Rise* (CRI). Matheson has

held residencies at Yaddo (summer 2002) and the Liguria Study Center (fall 2001), and has been a fellow at the Aspen Music Festival and the Norfolk Chamber Music Festival. He holds degrees from Cornell University (DMA 2001, MFA 1997) where he studied composition with Steven Stucky and Roberto Sierra, and Swarthmore College (BA 1992) where he majored in music and philosophy, studying composition with Gerald Levinson. James Matheson is board treasurer of MATA, and resides in Brooklyn, New York with his wife, Lara.

Contact (2005)

I find it mysterious that human beings continually seek new ways of connecting with each other that, paradoxically, have the collateral effect of distancing them in other ways. Etched stone tablets, books, letters, phones, faxes, e-mails, online chat rooms – even the printed music that makes tonight's performance possible – all of these are means of disembodied communication. They allow for the possibility of reaching out across great distances, across national borders, even across time. What they supplant – or try to – is the actual magical, physical presence of another living being. So while they are bridges for discourse, they are also obstacles for physical interaction – they simultaneously, and profoundly, connect us to the world and distance us from it, in the sort of dynamic equilibrium that fuels so much human endeavor.

Contact is an exploration – in music – of this impulse to connect, and of the tensions and paradoxes inherent in our desire and efforts to make the world "smaller." It is at turns lyrical and severe, gentle and brutal – in short, a microcosm of the various modes of our interactions with others. As a both physical (through the performers' live presence) and disembodied (through my absence from most performances) means of communication, *Contact* is ultimately a short reflection on one of the most fundamental aspects of being human.

A final, related, note: ours is a time in which recordings have come to vastly overshadow live performances as the primary means by which people experience music. The advantage of recordings is, of course, that any time, anywhere, each of us has access to an astounding variety of music. For me, though, the drama of live performance, the excitement of watching virtuosos struggle with a demanding work, and the irreproducible sound of live instruments will always trump the convenience of recordings. *Contact* is an *extraordinarily* difficult work that requires performers of the highest technical and musical caliber – I invite you to truly relish the opportunity to see and hear William Street and Roger Admiral bring it to life.

—James Matheson

Stephen Chatman

***Quiet Exchange** (1975)*

Stephen Chatman lives in Vancouver and works at the University of British Columbia where he is head of the Composition Division. Quiet Exchange is written for saxophone and suspended cymbals. With this simple orchestration he achieves great nuance, despite the predominantly quiet dynamics. There is also an element of drama and choreography presented by the two players.

—Roger Admiral

Scott Godin

Scott Edward Godin began his musical training on piano, completing a Bachelor of Music Degree in 1993 with Helmut Brauss at the University of Alberta. By winning the Johann Strauss competition in 1993, Scott was able to study in Vienna, Austria with internationally renowned pianist Paul Badura-Skoda in 1993 and 1994. Completing a Doctoral Degree in Musical Composition in June 2003 with John Rea at McGill University in Montreal, Quebec, Scott's music has been performed throughout Europe, Canada, and the United States. Various international festivals and workshops have allowed Scott to work alongside such composers as Louis Andriessen, Nicholas Huber, Steve Martland, Martijn Padding, Denys Bouliane, and Michael Smetanin. Recent accolades include finalist for the 1999 Gaudeamus Competition in Amsterdam, Holland, finalist in the 1999 Canadian Broadcasting Corporation Young Composers' Competition, five prizes in SOCAN Young Composers Competitions (Canada), including Serge Garant Awards for chamber music in 1996 and 1998, prizewinner for German Radio in the 1997 NRW Symposium (Wesel, Germany), and two compact disc releases, "bien serre" and the Edmonton Composers' Concert Society's "Soundland Alberta", the latter of which reached number one in Atlanta's WREK FM heavy rotation list on June 22, 1997. Scott has worked with various ensembles and soloists, including ensemble KORE (Montréal, Québec), la Société de la Musique Contemporaine du Québec (Montréal, Québec), ensemble de ereprijs (Apeldoorn, Holland), the Little Chamber Music Series (Vancouver, British Columbia), KORE ensemble (Montréal), Orkest De Volharding (Amsterdam, Holland), Trio Fibonacci (Montreal), Continuum (Toronto), Arraymusic (Toronto), and the Bozzini String Quartet (Montréal). Recent projects have included music for film (*Sharkboy*, 2004) and contemporary dance (*Stereo*, 2005).

***The Noise of Carpet* (2005)**

The composition does not have an identifiable form, hinting on a variety of possible developmental directions but never committing to any. The title seems to have deep meaning but is not immediate or apparent, perhaps evoking a similar thought process as a Zen koan. The composition asks more questions than it answers; at the point where you think you have figured it out is where you have probably stopped listening...

On a technical side, the piece follows a continuously evolving saxophone line. The piano part acts as an accompaniment, moving through a series of chordal and/or textural changes. Points of consonance (or more appropriately, increased consonance) are approached logically but immediately abandoned, causing the listener to question how the music arrived there in the first place.

The ending of the composition is an emotional release, although perhaps just as frustrating; it seems to have no connection to the preceding material, and the repeated piano chords do not allow a sufficient break of tension. The last utterances on the saxophone and piano evoke earlier sections of the piece, and are perhaps more confusing as an ending than rewarding: a moment of formal coherence at this point in the composition?

This piece is written for and dedicated to William Street and Roger Admiral.

—Scott Godin

Erin Rogers
Erin Rogers is a composer, performer, teacher and advocate of new music, specializing in the interpretation of *significant* 20th century literature for the concert saxophone and dedicated to the creation of original sonic art.

An accomplished performer, Erin has appeared as soloist with the New Edmonton Wind Sinfonia (European Tour, 2001), the Bowling Green State University Philharmonia, and the University of Alberta Symphonic Wind Ensemble among others. Erin has performed solo and chamber recitals in the US, Canada, France and Taiwan and is currently a member of the CanTai Duo, dedicated solely to the performance of new and significant works for duo saxophones.

Erin is quickly gaining renown as an international composer. Her works have been performed in North America, Europe and Asia. *The Dionysian*, for alto saxophone, piano and percussion, will be premiered in Madrid, Spain, on November 14, 2005.

An experienced instructor, Erin has been invited to give clinics and master classes worldwide and has managed private music studios in Canada and the US for the past 10 years, working with students of all ages and levels. From 2002-2004 she was teaching assistant to Distinguished Artist/Research Professor John Sampen while a lecturing professor at Owens' College in Toledo, Ohio. In July of 2004 Erin was the first female featured guest artist and instructor at the annual Taiwan Saxophone Camp in Taipei, Taiwan.

Erin currently lives in New York City. She is a member of the Astoria Music Society Composers' Consortium, and is assistant coordinator of music programs at the Baccalaureate School for Global Education, teaching piano, woodwinds, composition and instrumental classes.

***The Dionysian* (2005)**
In 2004, I explored the musical possibilities of superimposing a free flowing, timbral and gestural soundscape upon a pre-existing formal structure within a derived pitch scheme. The process yielded a third layer that seemed to transcend the initial collision, the mobile elements in effect building upon the immobile rather than contradicting them. *The Dionysian*, completed in March of 2005 is an intricate web with a romantic core, wrought through an organic concept of space, flowing naturally through time.

Here, two sections of different densities interlace through related textures that interpolate from one to the next through motivic, rhythmic, and temporal transformation. A striking balance is achieved between strictly measured and aleatoric sections, as they co-exist within an homogenous ensemble sound.

—Erin Rogers

Mark André
Mark André was born in Paris in 1964. He completed his studied at the Conservatoire National Supérieur de Musique de Paris in 1992, where he earned six premier prix. In 1993, he received his PhD under the supervision of Olivier Boulnois and Philippe Vendrix. André studied with Helmut Lachenmann at the Musikhochschule Stuttgart from 1994-97, and he attended the Darmstadt Music Course in 1996, where he studied with Paul-Heinz Dittrich and Wolfgang Rihm. He has received commissions from many ensembles and organizations including Arditti String Quartet, the Biennale München, Champ d'Action, Darmstadt, the ensemble 2e2m, Donaueschingen, Ensemble Intercontemporain, Ensemble Modern, Ensemble Recherche, Ensemble SurPlus, the Festival d'Automne, Festival Présences, Les Percussions de Strasbourg, and Radio France.

***Durch* (2004)**
Durch ("Through") is written in response to a passage from St. Luke's Gospel: "And some one said to him, 'Lord will those who are saved be few?' And he said to them, 'Strive to enter through the narrow door; for many, I tell you, will seek to enter and will not be able'" (Luke 13: 23-24). The composition utilizes advanced and sometimes unconventional playing techniques for all of the instruments. Themes of dichotomy are prevalent throughout the piece, which explores the difference between sound and noise, as well as the possibility of creating what André calls a "meta-instrument."

—Niyati Dhokai

Roger Admiral graduated with a Doctor of Music degree from the University of Alberta. With help from the Johann Strauss Foundation he also studied Lied-duo at the Mozarteum in Salzburg. Roger coaches the contemporary chamber music class "contempo" and performs regularly in Duo Kovalis with Montreal percussionist Philip Hornsey. Roger lives in Camrose.

Trevor Brandenburg is very active as a solo percussionist and chamber musician in the Edmonton area. Trevor has been heard nationally and regionally on CBC Radio as a chamber musician and in May of 1993 was recorded for regional broadcast as a solo soloist on CBC Radio's "Two New Hours". Recently, Trevor premiered a new solo marimba commission at the 1999 Edmonton Symphony Orchestra's rESOund festival for contemporary music at the Winspear Centre.

Brandenburg, in addition to giving solo concerts, is a member of the Hammerhead Consort, a two-piano two-percussion chamber group. The Consort has been recorded by CBC Radio Canada, commissions new works for the ensemble and has recorded a CD on the Arktos label (this recording received an ARIA award for the best classical CD in 1994). The ensemble has just released its second CD, Traffic, on the Arktos label. Recent concerts include a performance in the 2000 Winnipeg New Music Festival and in June of 2000, Polish Radio and the Canada Council sponsored a tour for the group through Poland.

Trevor has a Bachelor of Music Degree from the University of Alberta, where he studied percussion with Brian Jones. Trevor has performed with the Edmonton Symphony, Reichenhall Philharmonic in Germany, PRO CORO Canada and the Citadel Theatre. He has also performed with summer training orchestras like The Music Academy of the West (1990 and 1991 where he studied with Mitchell Peters (Los Angeles Phil.) and at The National Youth Orchestra of Canada (1992, 1993 and 1996 where he studied with Alex Lepak (Hartford Symphony) and Andre Morin). With the assistance of the Alberta Foundation for the Arts, Trevor had the opportunity to study with marimba virtuoso Leigh Howard Stevens in May of 1993 and with the assistance of the Johann Strauss Foundation had the opportunity to study with Peter Sadlo (Munich Phil.) at the Mozarteum in Salzburg, Austria in August of 1993.

In addition to Brandenburg's busy performance schedule, he has a very active teaching studio. Many of Brandenburg's students have gone onto post-secondary study of music at various institutions. Brandenburg's education concert "Percussion Performance" takes him to communities across Alberta exposing young students to the marvels of percussion. In these communities, Trevor not only performs for schools, but for enthusiastic crowds in the general public.

Future plans include commissioning more new music for percussion, and gaining continued exposure as a soloist and chamber musician on the national level. Trevor is committed to developing, performing and recording new repertoire for percussion and bringing this thrilling contemporary medium to audiences.

William Street is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra the United States Navy Band and the Royal Air Force Band of Belgium. As chamber musician he has performed with the Beau String Quartet, the Bro-Street Duo, the Twentieth Century Consort, the Chicago Saxophone Quartet, the Quatuor International de Saxophones and FLUX. His recording with the Edmonton Symphony Orchestra of Tre Vie, Concerto for Saxophone by Forsyth was a 1999 Juno award nominee. He also recorded héliosaxo, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. During the 2004-2005 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. The *Quatuor International de Saxophones* of which Dr Street is a member, toured Belgium in 2005 and will perform in France, Slovenia and Japan in 2006-2007.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, February 6, 2006 at 12:10 pm

Program

Fantasiestücke, Op. 12 (1837) — Robert Schumann (1810-1856)
1. Des Abends (Evening)
2. Aufschwung (Soaring)

Melody Yong, piano

Fantasy Pieces for Horn and Piano, Op. 73 (1849) — Robert Schumann
I. Zart und mit Ausdruck
II. Lebhaft, keicht
III. Rasch und mit Feuer

Kathryn Magnan, French horn
Akiko Tani, piano

Sonata No.1 in F Minor (1909) — Sergey Prokofiev (1891-1953)

Eileen Kim, piano

Estampes (1903) — Claude Debussy (1862-1918)
Pagodes
La soirée dans Grenade
Jardins sous la pluie

Yue Ji, piano

Visiting Artist

Kyoko Hashimoto, piano

Friday, February 10, 2006
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

From 12 Preludes (1992) — Rikuya Terashima (b. 1964)

- Lento
- Poco agitato,rubato
- Allegretto
- Andante

From 24 Preludes, Op.11 (1888-1896) — Alexander Scriabin (1872-1915)

1) Vivace
2) Allegretto
3) Vivo
4) Lento
7) Allegro assai
10) Andante
11) Allegro assai
13) Lento
19) Affettuoso
20) Appassionato

Four Preludes (Premiere) — Trevor Grahl (ca.1985)

1) Variations Breves
2) Homage to R.Goldberg
   "How to pick up the pieces of a broken chord"
3) In a Church
4) To Harry, in Memorium

Intermission

Preludes, Book 2 (1911-1913) — Claude Debussy (1862-1918)

- No 1 Broulliards
- No 2 Feuilles mortes
- No 3 La puerta del vino
- No 4 Les fées sont d'exquises danseuses
- No 5 Bruyères
- No 6 General Lavine - eccentric
- No 7 La terrasse des audiences du clair de lune
- No 8 Ondine
- No 9 Hommage à S Pickwick Esq P.P.M.P.C.
- No 10 Canope
- No 11 Les tierces alternées
- No 12 Feux d'artifice

Kyoko Hashimoto was born in Tokyo and began to study the piano at the age of three. The first piano performance on the radio was at the age of five, and as a soloist with the orchestra for the TV was at the age of seven. After graduating from the Toho-Gakuen School of Music in Tokyo, she studied at the International Menuhin Music Academy, Indiana University and the Juilliard School. She received full scholarships from the Menuhin Academy and the Juilliard School. Among her teachers were György SebL, Menahem Pressler, György Janzer, William Masselos, György Sandor, Felix Galimir, György Kurtág and Ferenc Rados.

She has been regularly performing throughout the world, so far in more than 25 countries, including many major cities and halls. She has been invited to many important festivals including the Prague Spring Festival, the Lockenhaus Chamber Music Festival, the Kuhmo Chamber Music Festival, the Pacific Music Festival and the Saito Kinen Festival. Recent Solo activities include performances of the Beethoven Piano Concerto with the Prague Chamber Philharmony in the Dvorak Hall in Prague, the Mendelssohn Double Concerto with Anthony Marwood in London, Messian "Concert à Quatre" as a Soloist with the Belgrade Philharmonic Orchestra, Messiaen "Oiseaux Exotiques" as a Soloist with the McGill Contemporary Ensemble and all the Debussy 24 Preludes piano recitals in Holland. Besides performing Solo recitals and Concertos with distinguished orchestras, she has performed many duo recitals with Ruggiero Ricci (Vn), Thomas Zehetmair (Vn) and Antonio Meneses (Vc), and duo and chamber music concerts with artists such as Sandor Vegh (Vn), Mischa Maisky (Vc), Jean-Jacque Kantorow (Vn), Aaron Rosand (Vn), Ralph Kirshbaum (Vc), Steven Isserlis (Vc), András Adorj (Fl), Patrick Gallois (Fl), Maurice Bourgue (Ob), Hansjörg Schellenberger (Ob), Barry Tuckwell (Hr), Atar Arad (Va), Anthony Marwood (Vn), Nobuko Imai (Va) Sergio Azzolini (Fg), Isabelle van Keulen (Vn), Chantal Juillet (Vn), Regis Pasquier (Vn), Bruno Giuranna (Va), Philippe Muller (Vc) and Hermann Baumann (Hr).

Ms Hashimoto was awarded numerous prizes such as the 1st grand prize and the public prize at the Concours International de Musique Française, the top prize at the Concours Musical de France, and the special prizes at the Budapest International Music Competition and at the Spohr International Competition. She has recorded many times for TV and radio all over the world including a series of 20 works by Beethoven for Dutch radio. She has been particularly often recorded Solo and Chamber Music for CBC (Canada). She has also made more than a dozen CD-recordings, including the early piano pieces (all the Preludes+4 pieces) by Messiaen, 34 piano pieces by Schumann, and recorded 24 Preludes by Scriabin and 24 Preludes by Shostakovich recently. She is currently Associate Professor of Piano at McGill University in Montreal, Canada, and was on the piano faculty and the chamber music faculty of the Utrecht Conservatory in Holland for 12 years. She was invited many times as a visiting professor at the European Mozart Academy in Poland and in the Czech Republic and at the International Chamber Music Academy in the Czech Republic, as well as at the Guildhall School of Music and Drama and the Trinity College in London. She has also given master courses in France, Austria, Switzerland, Holland, Germany, Canada, the USA, the Czech Republic and Japan.

Upcoming Events

February

11 Saturday, 12:00 -6:00 pm
Plotting the Peripheries: Latin American Cultural Resistance
Panels: "Music as an Outline", "Culture at the Edge", "Writing in the Margins", and "Peripheral Cinemas"
Senate Chamber,
3rd floor, Arts Building
Free admission
For more information, call 492-0274

11 Saturday, 6:00 pm
Plotting the Peripheries: Latin American Cultural Resistance
Film: *Dias de Santiago* (The Days of Santiago) by Josue Mendez
Arts Building 141
Free admission
For more information, call 492-0274

12 Sunday, 3:00 pm
The University of Alberta Symphonic Wind Ensemble
William Street, Director
Gustav Holst *Suite in F*
Igor Stravinsky *Ragtime*
Buxton Orr *John Gay Suite*
Samuel Barber *First Symphony*
Percy Aldridge Grainger *Scotch Strathspey and Reel*
Michael Ball *Omaggio*
Admission: $10/stud/sen, $15/adult

12 Sunday, 7:30 pm
World Music Concert
Recital Popular Latino: *Nueva Cancion*
Plotting the Peripheries: Latin American Cultural Resistance
For concert information, call 492-0274
Admission: $10/stud/sen, $15/adult
Tickets are also available at TIX on the Square, 420-1757

12 Sunday, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
From Darkness to Light
Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt
O Sacred Head: Charles Stolte
In the Light for Organ and Piano: Carson Cooman
Admission: $15/stud/sen, $20/adult

13 Monday, 2:00 pm
New Music Masterclass
Visiting Artists **Lands End Ensemble**
Free admission

13 Monday, 8:00 pm
Visiting Artists Recital
Lands End Ensemble
Free admission

15 Wednesday, 5:00 pm
Hear's toYour Health
Martin Riseley, violin
Julie Amundsen, cello
Patricia Tao, piano
Folk Influences
Trio, "Gypsy Rondo": Haydn
Dumky Trio: Dvořák
Romance and Dance for Violin and Piano: Chen Yi
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

28 Tuesday, 3:30 pm
Piano Masterclass
Visiting Artist **William Eddins**
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University of Alberta
Department of Music

Symphonic Wind Ensemble

William H Street, Director
Po-Yuan Ku, Graduate Student Conductor

Sunday, February 12, 2006
at 3:00 pm
Arts Building, University of Alberta

Program

Suite in F, Op. 28, No. 2 (1911) — Gustav Holst (1874-1934)
- March
- Song without words: I'll love my love
- Song of the Blacksmith
- Fantasia on the Dargason

John Gay Suite (1986) — Buxton Orr (1924-1997)
- Intrada
- Intermezzo
- Romanza
- Finale

Ragtime (1918) — Igor Stravinsky (1882-1971)

Intermission

First Symphony (1942) — Samuel Barber (1910-1981)

Scotch Strathspey and Reel (1901-1911) — Percy Aldridge Grainger (1882-1961)

Omaggio (1996) — Michael Ball (b. 1946)

Symphonic Wind Ensemble, 2005-2006
William H Street, Director
Po-Yuan Ku, Graduate Student Conductor

Piccolo
Megan Kan
Adam Ferland

Flute I
Aura Giles
Leigh-Anne Rattray

Flute II
Elizabeth Hawryluk
Megan Kan
Adam Ferland
Jane Penny

Oboe I & II
Alyssa Miller
Sheri Cohen-Roy

E-Flat Clarinet
Lyndsey Cohen

Clarinet I
Michelle Davies
Nita Sankar

Clarinet II
Tammy Kam

Clarinet III
Janna Trace
Lisa Fedan

Alto Clarinet
Ashley Callihoo

Bass Clarinet
Ashley Callihoo
Mien Jou

Bassoon I
Lyndsey Cohen

Bassoon II
Michael Paradis

Alto Saxophone I
Daniel Davis

Alto Saxophone II
Thomas Goulet

Tenor Saxophone
Michael Morimoto

Baritone Saxophone
Po-Yuan Ku

Horn I
Olwyn Supeene

Horn II
Jennifer Reimer
Leif Anderson

Horn III
Kathryn Magnan

Horn IV
Jackie Szaszkiewicz

Cornet I
Ryan Frizzell
Ashley Clelland

Cornet II
Calvin Loewen
Janita Burgess

Cornet III
Katherine Janhsen
Chelsea Mandrusiak

Trombone I
Erika Hagen

Trombone II
Todd Carson

Trombone III
Monica Walczak

Euphonium
Amy Beinert

Tuba
Devin Cook

Percussion
Shaun Hosegood
Francis Tenorio
Stephen Stone
Ryan Laslop
Rebecca Ho
Court Laslop

Piano
Francis Tenorio

Harp
Megan Kan

Upcoming Events

February
12 Sunday, 7:30 pm
World Music Concert
First Latin Popular Recital:
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Plotting the Peripheries: Latin American Cultural Resistance
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Dumky Trio: Dvořák
Romance and Dance for Violin and Piano: Chen Yi
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

28 Tuesday, 3:30 pm
Piano Masterclass
Visiting Artist **William Eddins**
Free admission

March
3 Friday, 8:00 pm
Music at Convocation Hall II
Jacques Després, piano
Scherzo Con Variazione, VB 189, (1785): Johann Kraus
Sonata No 15 in D Major, Op 28 (1802): Ludwig van Beethoven
Papillons, Op 2 (1829-1831): Robert Schumann
Fantasie, Op 17 (1836): Robert Schumann
Admission: $15/stud/sen, $20/adult

5 Sunday, 8:00 pm
The University of Alberta Academy Strings
Guillaume Tardif, Director
Divertimento K138: Mozart
Divertissement pour cordes: Mercure
Concerto featuring the Winner of the Academy Strings Concerto Competition
Auld Lang Syne Variations: Waxman
Serenade: Mozart
Admission: $10/stud/sen, $15/adult

department of Music

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Convocation Hall, Arts Building, University of Alberta
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The Canadian Centre for
Ethnomusicology, folkwaysAlive,
For the Love of Latin Music,
and the Department of Music

present

Primer RECITAL POPULAR LATINO

(First Latin Popular Recital)

Sunday, February 12, 2006
at 7:30 pm

Convocation Hall

Arts Building
University of Alberta

DEPARTMENT OF MUSIC

Tonight's concert has been presented under the auspices of the University of Alberta Department of Music. The World Music concerts honor **Moses Asch** and the **Asch** family for their donation of the complete catalogue of Folkways recordings henceforth known as the **Moses and Francis Asch Collection. Moses Asch** was the founder of **Folkways Records**, the world's largest commercially available collection of folk and tribal music.

The objectives of the World Music concert series are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology – the study of ethnic musics – has been demonstrated through the appointment of a full time member of faculty whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. Second, the World Music concert series will provide a forum for exposure of ethnic music to Edmonton and area audiences. Third, proceeds from ticket sales and donations from individuals will be dedicated solely to the cataloguing of the **Folkways Collection**, which will be used in the pursuit of scholarly research in world musics. Finally, as a result of the aforementioned, the knowledge base of ethnic musics will be expanded and traditions preserved in concrete form; a legacy for the future.

Primer RECITAL POPULAR LATINO in Edmonton. This evening you will hear the songs and music of Latin America performed by several Latin artists residing in Edmonton. The Songs of the Nueva Canción/New Song Movement from Latin America will be sung by **Rosa Romero** and **Armando Munguia** (from El Salvador), **Marianela Adasme** and **Flavio Rojas** (from Chile) as well as the traditional sounds and rhythms of Cuba by **Chris Andrews** and Mario Allende Jr. This group of local artists will present works composed by Latin American poets, songwriters and musicians. Here are their thoughts in their own words:-

"We have learned to express our feelings and our experiences through our voices and instruments. Singing and music taught us to appreciate values such as Freedom, Peace and Justice"

"For some of us, a guitar has been our best friend for most of our lives. It has been our "compañera" in many moments of sadness and happiness, further it has helped us to discover the meaning of friendship and solidarity among our peoples in El Salvador, and Chile"

"For others, music and piano, percussion instruments and rhythms, as well as a genuine desire to learn, gave us the possibility not only to unveil the history and struggles of Cuba and other Latino American countries, but also to learn about the roots of Latin-American music and culture"..."

The first "RECITAL POPULAR LATINO" will present songs which can be located in the tradition of what is called the Movement of the *Nueva Canción Latino Americana*. The New Song forms part of the America Latina's history and every country, according to their social and political moments, gave a particular identity, but overall it was always created to denounce injustices, criticizing the abuses of power, and also celebrating the victories of the popular movement everywhere.

This kind of songs is between songs and music of folkloric roots and a more "popular" music. It started in the sixties in Latin America but is still an expression in evolution, a work in process. Its history is not concluded. The expression of *Nueva Cancion* was utilized in Argentina, Uruguay and Chile, but in other countries it was also known as Protest Song, Social Song, Song of Social Content. In Cuba it was called *la Nueva Trova Cubana*. It did not started simultaneously in all the Latin-American countries; rather it did spread all over thanks to the mutual influences among artists of the "popular culture" field.

Program (The order of the songs may vary)

Rosa Romero and **Armando Munguia**
- La Maza (Cuba. Silvio Rodriguez)
- Y porque ama
- El Sensontle pregunta por Arlen (Nicaragua, Carlos Mejía Godoy)
- Yo soy de un pueblo sencillo – (Nicaragua, Luis Mejía Godoy)
- La Maldición de Malinche (Mexico, Gabino Palomares)
- Regalo para un niño (El Salvador, Yolocamba Ita)
- El Sombrero Azul – (Venezuela, Alí Primera)

Chris Andrew and **Mario Allende**
- Jazz Latino

Marianela Adasme and **Flavio Rojas**
- Cambia, Todo Cambia – (Chile, Julio Nunhaussen)
- Hacia Otro Mar – (Chile, Elizabeth Morris)
- A Mi Pueblo (Grupo La Esquina, Juan...)
- A Caballo (Cuba, Silvio Rodriguez)
- Tres Versos Para Una Historia (Chile, Andrés Marquez, Illapu)
- Ellas Danzan Solas (Sting)
- Ayer Te Ví (Argentina. Victor Heredia)
- Decimas (Chile. Elizabeth Morris)

A word about the musicians:-

Rosa Romero (Singer) – Rosa Romero's career as a singer began at the age of eighteen while performing with a group called Rizaza. Later on, Rosa began to sing in community events organized for The Red Cross, the Salvadorian Community, Change for Children, the Chilean community, and the Mexican community. Rosa has been part of a local Latin Group called Sonora Tropical for about seven years. She also performed with Darcy Greaves in a number of concerts organized by him and was able to record her first single "Angel of Sevilla". Rosa "feels that is a blessing and an honor to be able to sing for her community, and hopes that through her singing to serve as an inspiration for others."

Rosa Romero (Cantante) – La carrera como cantante de Rosa Romero se inició a los 18 años, cuando comenzo con un grupo llamado Rizaza. Más tarde, Rosa comenzo a cantar en diversos eventos comunitarios tales como para la Cruz Roja, la Comunidad Salvadoreña, Change for Children, la Comunidad Chilena, la Comunidad Mexicana, y en muchas otras ocasiones. Por los últimos siete año, Rosa ha formado parte del Grupo Latino Sonoral Tropical. Ros tambien tuvo la oportunidad de actuar en un número de conciertos producidos por Darcy Greaves y fue capaz de grabar su primer disco single titulado "Angel de Sevilla". Rosa "siente que ha sido una bendición y un honor el cantar, y a través de ello servir como inspiración para otros".

Armando Munguia (Guitar and voice) - Originally from El Salvador, he started his life in music very early as a member of a small choir in the San Francisco de Asis Parish of the Mejicanos City, San Salvador. Many poor families lived in this neighborhood, and he grew up in this sector working within poor communities under the leadership of Monsignor Oscar Romero, and this experience made him take music in a very socially committed way. "The music I played was the one with a message of hope, or protest or signaling the need for social change for our people." Since starting his "career" as a people's singer, he has learned to admire singers such as Victor Jara and Inti-Illimani (Chile), Guaraguao, and Luis and Carlos Mejía Godoy (Nicaragua). After coming to Quebec in 1987 and to Edmonton in 1999, Armando has become a very active participant in many Latino and Canadian events.

Armando Munguia (Guitarra y voz) – Nació en El Salvador. Comenzó su vida en música desde muy temprano como parte de unpequeño cor de la Parroquia San Francisco de Asis, en la ciudad de Mejicanos, San Salvador. Este es un sector com muchas familias pobres, y el creció en ese sector. Tuvo la oportunidad de hacer trabajo comunitario bajo la direción de Monseñor Oscar A. Romero lo que le hizo asumir la música desde la perspectiva del compromiso social. "La música que tocaba llevaba un mensaje de esperanza, de protesta o de la necesidad de cambio social para nuestra gente".
Desde que inició su camino como cantor del pueblo, el aprendió a admirar a cantantes como Victor Jara, Inti Illimani (Chile), Guaraguao, y Luis y Carlos Mejía Godoy (Nicaragua). Desde que Armando llegó a Quebec, en l987, y a Edmonton, en 1999, el ha sido un activo participante de celebraciones, festivales, peñas folkóricas y otros eventos Latinos y Canadienses.

Mario Allende (Drums, Timbales) – Born in Chile and raised in Canada, Mario's the driving force behind ¡Bomba! He mixes the drum kit, timbales, and myriad percussion instruments as effortlessly as he incorporates the traditional and contemporary styles that give the band its unique sound. A studied yet emotional player, Mario is restlessly creative and performs with the spirit this music demands. Mario is equally adept at the Congas and Timbales as well as a myriad of world percussion instruments. (Not an easy task if you ask any percussionist). He is a student of the Cuban, Brazilian, and Peruvian percussion schools and treats all styles with the utmost respect.

Mario Allende (Bateria, Timbales) – Un Canadiense nacido en Chile, sus ritmos explosivos mantienen a todos bailando y moviendo los pies. Como baterista y uno de las fuerzas conducentes del grupo Bomba!, es capaz de mezclar e intregar la bateria, los timbales, y otros instrumentos de percusión con tanta facilidad como mezcla los estilos tradicionales y neous que dan a la banda el sonido único que le caracteriza. Estudioso pero lleno de emociones, Mario es inagotablemente creativo y toca con el espíritu y alma que esta música exige.

Chris Andrew (Piano and Keyboards) – A renowned Canadian jazz pianist, Chris's brilliant playing is a key element in Bomba's fusion of styles. His technical ability is astonishing; the creativity, ingenuity and passion with which he plays is matchless. He is a master of the unexpected and the beautiful. Chris has extensive experience as a recording jazz pianist including PJ Perry's Quintet album were he provided three compositions, Juno-nominated album *The Sandro Dominelli Quintet – Café Varzé Jazz* and his own solo release *Not So Fast*.

Chris Andrew (Piano y Teclados) – Un pianista Canadiense de jazz muy respetado. Su brillante capacidad es un elemento clave en la fusión de estilos de Bomba!. Su habilidad técnica asombra; su creatividad, imaginación brillante, y su pasión es única. Es verdaderamente un músico con visión. Chris ha actuado con Joshua Redman, Thomas Chapin, Gary Shmulyan, P.J. Perry, Joe La Barbera, y Bud Shank.

Marianela Adasme has lived in Canada for the past four years. A native of Chile, Marianela devoted most of her adult life to singing in the streets of Santiago. As a street performer and as a woman who sang songs with strong political content, she endured the hardships of making a living and surviving the oppressive years of the dictatorship under the regime of Pinochet. Many times she was jailed along with her young daughter, and her guitar taken away. Her strong voice and message of hope became the voice of many during a time when speaking out was highly risky. Performing in the streets was strictly sanctioned and any artistic form of expression was prohibited.

Marianela Adasme ha vivido en Canadá por los últimos 4 años. Nacida en Chile, Marianela ha entregado casi toda su vida adulta a cantar en las calles de Santiago. Como cantante callejera y como mujer que cantaba canciones de fuerte contenido politico, soportó las durezas del tener que ganarse la vida y sobrevivir a los años de oppression del la dictadura bajo el regimen de Pinochet. Muchas veces fué arrestada con su pequeña hija, siendo su guitarra tambien arrebatada. Su fuerte voz y su mensaje de esperanza se convirtió en la voz de muchos durante un tiempo en que el reclamar era bastante riesgoso. Cantar en las calles estaba estrictamente sancionado y cualquier otra forma artistica era tambien prohibida.

Flavio Rojas is also from Chile. He arrived to Canada, along with his family, in the 70's during the years when many Chileans immigrated to other parts of the world in search of a better and safer future for their families. Many of these were ordered by the regime never to return.

Growing up in Canada, Flavio became actively involved in various commmunity-based organizations, including dance groups, youth organizations and local projects geared towards building political and cultural awareness amongst the Chilean youth. The fine arts were also a means of expression for Flavio, and in the process he managed to showcase and even sell some of his paintings and drawings. To him music is a work in process; inspired by various genres and artists, it has served as a means to connect with our heritage and transmit the story of our ever-changing society, locally and abroad.

Flavio Rojas también chileno, llegó a Canada por los años 70 como muchos otros chilenos que se vieron con la necesidad de emigrar a otros paises en busca de un mejor y mas digno futuro, y en muchos casos, por razones dictadas por la dictadura, estas familias salieron con la orden de no volver a pisar tierra chilena nunca más.

Flavio ha sido un activo miembro de la comunidad latina por más de 20 años. Durante este tiempo él ha participado en grupos folklóricos de danzas además de pertenecer a otras agrupaciones juveniles locales las cuales ayudaban a crear consciencia de la situación politico-cultural del momento en Ltin América. La pintura y artes plasticas también sirvieron como forma de expresión para Flavio. Muchas veces sus trabajos fueron exibidos en eventos culturales y en más de una oportunidad fueron adquiridos por el público. La música es hoy un campo de exploración y aprendizaje. Inspirado por varios compositores y artistas, para él, hoy la musica sirve como fuente de expresión que transmite el mensaje de nuestra identidad y de la sociedad de ayer y la de hoy.

DEPARTMENT OF
MUSIC

World Music Ensembles
Upcoming Events
Convocation Hall, Arts Building

*Thursday, March 30 at 8:00 pm
Arab Music Ensemble
Michael Frishkopf, Director
For concert information, email: michaelf@ualberta.ca

*Friday, March 31 at 8:00 pm
Indian Music Ensemble
Wasanti Paranjape Director
For concert information, e-mail: jape@phys.ualberta.ca

*Saturday, April 1 at 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
For concert information, email: rkpogo@shaw.ca

Admission: $10/stud/sen, $15/adult.
*You may purchase all *three*
World Music Ensemble tickets
for the price of two:
3 stud/sen for $20, 3 adults for $30.
For ticket information, please contact
the Department of Music, Fine Arts
Building 3-82, telephone: 492-0601

Join us!

Music at Convocation Hall

Duo Majoya
Marnie Giesbrecht
Joachim Segger

Sunday, February 12, 2006

7:15 pm *Pre-Concert Introduction*
by **Dave Baker**
Second Floor, Dress Circle

8:00 pm *Concert*

WINSPEAR CENTRE
Francis Winspear Centre for Music

Francis Winspear Centre for Music

UNIVERSITY OF ALBERTA

Program

Rondo in A Major for Piano Duet (1828) — Franz Schubert (1797-1828)

Piano Sonata in B Minor (1853) — Franz Liszt (1811-1886)

Lento assai - Allegro energico - Grandioso - Recitativo
Andante sostenuto - Quasi Adagio
Allegro energico
Presto - Prestissimo -
Andante sostenuto - Allegro moderato - Lento assai

Intermission

"O Sacred Head" for Organ Duet (2005) — Charles Stolte (b. 1968)

In the Light for Organ and Piano (2004) — Carson Cooman (b. 1982)

Fantasia and Fugue on "Ad nos, ad salutarem undam" for Organ (1850) — Franz Liszt

Fantasia
Recitative — Adagio
Allegro deciso
Fuga

We have long contemplated the idea of a concert in which we perform two monumental works, one for piano, one for organ, by a single composer. Among the list of possible composers, Franz Liszt, considered one of the most important, perhaps the central figure, of Romanticism was our first choice. Not only do these works demonstrate and display all the resources of the piano and the organ, but each depicts a musical journey. Within the life of each work are joy and sorrow, hope and despair, comfort and terror. The themes are always transformed in the end, towards light. These consummate works seem a fitting end to our three-concert tribute to Dr Stuart Davis, whose life we have honoured and celebrated with this series.

Marnie Giesbrecht and Joachim Segger

Program Notes
by Niyati Dhokai

Franz Schubert
b. 31 January 1797
d. 19 November 1828

Although Schubert died at the age of 31, he composed a vast amount of music including over six hundred lieder (art songs), symphonies, sonatas, chamber music, and opera. Schubert's compositions display his talent for melodies and lyricism. During the time of his death, around 100 of Schubert's compositions were in print. His works continued to be popularized after his death by performers and composer that came after him. Liszt declared Schubert to be "the most poetic musician ever," and he transcribed 50 of Schubert's lieder for piano and made them a regular part of his repertoire.

***Rondo in A Major for Piano Duet* (1828)**

Composed just five months before his death, the Rondo in A Major, Opus 107, is Schubert's last work for piano four hands. The ineffable beauty of the melodic refrain in this rondo is the perfect foil for both the intensity and the complexity of the music in the intervening sections. Robert Schumann wrote of "the thunderous calm, the great self-contained lyrical madness, and the gentle, deep, ethereal melancholy which pervades this truly great and complete work," and proclaimed it one of Schubert's best compositions.

—Linda M. Arsenault

Franz Liszt
b. 22 October 1811
d. 31 July 1886

***Piano Sonata in B minor* (1853)**

Franz Liszt is considered to be one of the greatest piano virtuosi of all time, and the compositions that he wrote are among some of the most technically challenging works in the piano repertoire. Liszt displayed talent from an early age, particularly a great ability to sight-read. His first piano lessons were taken at the age of six from his father, who worked at the court of Count Esterházy. Liszt studied piano technique in Vienna with Carl Czerny and took lessons in composition from Antonio Salieri. Hearing the violinist Paganini perform inspired Liszt to become the greatest pianist of his day.

Dedicated to Robert Schumann, the Piano Sonata in B minor is one of the seminal works of Romantic piano literature. The Sonata is centered around several motivic elements that evolve through the many moods of the piece. It is the job of the performer to weave these elements together to create a cohesive work.

Charles Stolte

Charles Stolte is Assistant Professor of Music Theory and Saxophone at The King's University College in Edmonton, Alberta and Instructor of Saxophone at Alberta College Conservatory of Music. Mr. Stolte's performances and compositions have been broadcast on CBC radio, and his music is featured in festivals and conferences throughout North America. Previous to his current positions, Mr. Stolte has served on the faculties of Indiana University of Pennsylvania, Roosevelt University and University of Alberta.

***O Sacred Head for Organ Duet* (2005)**

O Sacred Head is a meditation on the death of Christ and the grieving of that death. The piece takes as its starting point a musical depiction of the tearing of the veil in the temple. A dwelling upon that event follows, with recollection and variation coupled to a ghostly presentation of the different lines of the famous hymn tune. The build-up to a final presentation of the tearing motif results in a violent catharsis. A more peaceful consideration of the hymn tune (and Christ's death) concludes the work.

O Sacred Head was commissioned by The Royal College of Canadian Organists for Duo Majoya.

—Charles Stolte

Carson Cooman

Carson P Cooman is one of the most active American composers of his generation, with over six hundred musical works in many forms, ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. He is in continual demand for new commissions, and his music has and continues to be performed on all six inhabited continents. His work is published primarily by MMB Music, Inc. and Musik Fabrik (orchestral/instrumental music) and Wayne Leupold Editions, Inc. (organ/choral music) Recordings of Cooman's music appear on over seven record labels and his music appears in the collections of most music libraries in the United States. Cooman's primary composition studies have been with Bernard Rands, Judith Weir, Alan Fletcher and James Willey. As an active concert organist, Cooman specializes exclusively in the performance of new music. Over 120 new works have been composed for him by composers from around the world, and his performances of the contemporary composers can be heard on a number of CD recordings. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He is currently the editor of Living Music Journal and has edited musical works of other composers for numerous music publishers. For more information about Cooman's music, visit his website at: **http://www.carsoncooman.com**

—Carson Cooman

***In the Light for Organ and Piano* (2004)**

In the Light was commissioned for and is dedicated to Duo Majoya -- Marnie Giesbrecht, organ, and Joachim Segger, piano. The work was inspired by their brilliant playing and their enthusiasm for new music. The work is a fanfare in ABA form. The outer sections are energetic and dynamically rhythmic, contrasted by a contemplative middle section.

Franz Liszt

***Fantasia and Fugue on "Ad nos, ad salutarem undam" for Organ* (1853)**

Fantasia and Fugue is one of the two works Liszt originally composed for organ. It is based on a chorale melody from Giacomo Meyerbeer's opera *Le Prophète*. Although the work progresses without a break, it comprises of three clearly-defined sections. It begins with an extended Prelude with the chorale's theme appearing after a spectacular chordal introduction. The second movement is a subdued Adagio, and the work ends with an energetic Fugue.

Dr Stuart Davis

Dr Stuart Davis, named Edmonton's 2003 philanthropist of the year, is an alumnus of the University of Alberta having obtained his BSc and MSc in chemistry before heading off to McGill to complete his PhD. He soon returned to the University of Alberta's Chemistry Department where he spent 40 years teaching future scientists and pursuing his research on the physical properties of clay.

In recent years Stuart Davis could often be spotted pedaling his bicycle across campus or downtown to the Winspear. One day in the spring of 2000, he dropped into the Winspear Centre for Music to offer to donate the necessary funds for the building of the Davis Concert Organ. In my RCCO president's message for "The American Organist" journal that fall, I called it "Miracle on 97th St." The organ selection and purchase committee had been meeting since 1993 to plan for an organ in the new Winspear Centre for Music, but three years after the hall was inaugurated, we were still at a stand still for lack of funds. Dr. Davis had no idea when he offered to donate funds for the organ that all the plans were ready to go. The Letourneau Organ firm began building the organ immediately. On September 11, 2001, the facade of the organ was unveiled and one year later we began celebrating the Davis Concert Organ with its music!

We are so glad that we could thrill to the wonders of the Davis Concert Organ together with Dr. Davis for the last three years. We miss him greatly! The organ is dedicated to the memory of Stuart Davis' wife Winona Davis. We will remember and celebrate Winona and Stuart Davis tonight, in this third concert of our series and every time we have the privilege and opportunity to play the magnificent Davis Concert Organ!

—MG

Marnie Giesbrecht and **Joachim Segger** are ***Duo Majoya***. Their duo repertoire includes piano duets, organ duets, duets for organ and piano, and duets for organ and harpsichord. Concert programs are eclectic and innovative, spanning original and commissioned works to transcriptions and jazz; they usually combine solo and duo works and frequently include improvisation. Regular performers in the Winspear Centre for Music in Edmonton and Jack Singer Concert Hall in Calgary, recent performances also include Los Angeles, California (American Guild of Organists Convention, 2004), Billings, Montana (AGO convention, 2005), London, Ontario (Royal Canadian College of Organists nation convention, 2005); Notre Dame Cathedral, Paris, St. Stephen's Cathedral, Vienna and numerous venues in Canada, US and Europe. Giesbrecht and Segger direct the music at First Presbyterian Church in Edmonton, AB, Canada. For more information on their solo and duo CDs or Duo Majoya, visit: www.majoya.com.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, N.Y.and the Mozarteum, Salzburg, Austria, Dr. Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Organ Literature and related subjects. She was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the 2005 McGill International Organ Academy.

Joachim Segger is a versatile musician who regularly performs piano solo and various duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester, NY, the University of Alberta, Canada and the Mozarteum in Salzburg, Austria, he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY. Dr. Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Joachim has given workshops on improvisation at national conventions in the US and Canada. In 2005 he was awarded an Alberta Centenary Gold Medal for his work as half of Duo Majoya.

Piping Hot *Sundays @ 3*

Winspear Centre for Music

Sunday,
March 12
at 3:00 pm

Pulling Out all the Stops
John Longhurst, organist
Mormon Tabernacle, USA

Tickets: Winspear Box Office 428-1414, TIX on the Square 420-1727
For more information, please call 429-1655, www.rcco.edmonton.ab.ca

FACULTY OF
ARTS
UNIVERSITY OF
ALBERTA

ROYAL CANADIAN COLLEGE OF ORGANISTS

UNIVERSITY OF ALBERTA
Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

Upcoming Events

February
13 Monday, 2:00 pm
New Music Masterclass
Visiting Artists **Lands End Ensemble**
Free admission
For more information, call 492-9165

13 Monday, 8:00 pm
Visiting Artists Recital
Lands End Ensemble
Free admission
For more information, call 492-9165

15 Wednesday, 5:00 pm
Hear's to Your Health
Martin Riseley, violin
Julie Amundsen, cello
Patricia Tao, piano
Folk Influences
Trio, "Gypsy Rondo": Haydn
Dumky Trio: Dvoøák
Romance and Dance for Violin and Piano: Chen Yi
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

28 Tuesday, 3:30 pm
Piano Masterclass
Visiting Artist **William Eddins**
Free admission

March
3 Friday, 8:00 pm
Music at Convocation Hall II
Jacques Després, piano
Scherzo Con Variazione, VB 189, (1785): Johann Kraus
Sonata No 15 in D Major, Op 28 (1802): Ludwig van Beethoven
Papillons, Op 2 (1829-1831): Robert Schumann
Fantasie, Op 17 (1836): Robert Schumann
Admission: $15/stud/sen, $20/adult

5 Sunday, 8:00 pm
The University of Alberta Academy Strings
Guillaume Tardif, Director
Divertimento K138: Mozart
Divertissement pour cordes: Mercure
Concerto featuring the Winner of the Academy Strings Concerto Competition
Auld Lang Syne Variations: Waxman
Serenade: Mozart
Admission: $10/stud/sen, $15/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

6 Monday, 8:00 pm
University of Alberta and Grant MacEwan Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
Admission: $10/stud/sen, $15/adult

8 Wednesday, 8:00 pm
Master of Music
Cassandra Anvik, saxophone
Free admission

10 Friday, 6:00 pm
The University of Alberta Concert Choir Annual Dinner, Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For ticket information call 492-4478

11 Saturday, 6:00 pm
The University of Alberta Madrigal Singers Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 428-2929

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building , University of Alberta
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LAND's END
Chamber Ensemble

Rollin' down #1

Centennial Tour

EDMONTON

Monday, February 13, 2006 at 8:00 pm
University of Alberta
Convocation Hall

Canadian Heritage · Patrimoine canadien · Alberta Lottery Fund · The Canada Council for the Arts / Le Conseil des Arts du Canada · CRAF · CMC Canadian Music Centre · The Banff Centre · University of Calgary

LAND'S END CHAMBER ENSEMBLE

Land's End Chamber Ensemble features an array of extraordinary performers residing in Calgary. The members of the ensemble share an enthusiasm for bringing classical music into the 21st century. Land's End received the Western Canadian Music Award for the Outstanding Classical Recording of 2005, and also had the opportunity to perform at Alberta Scene in Ottawa in 2005, in celebration of the province's centennial.

Land's End is grateful for the generous support of Heritage Canada and the Alberta Lotteries Fund, which has made this tour and the new centennial cd possible. There will be a draw for five lucky winners of *Rollin' down #1* at tonight's concert, and it is also available for $10.00.

Founded in 1997, Land's End Chamber Music Society of Calgary is dedicated to presenting new works by emerging Calgary and Canadian composers, as well as great masterworks from the 20th century through to the present day. Land's End has premiered and commissioned many works, presented cabarets, theatrical shows and special events such as the Alfred Schnittke memorial concert in June 2000. The Society sponsors a series featuring the core ensemble in combination with extraordinary guest artists and an annual competition for emerging Alberta and Saskatchewan composers. To learn more about Land's End, visit the website at www.landsendensemble.ca

Educator's Materials

Visit www.landsendensemble.ca and follow the "100 Years New – Educator's Materials" link to download activities and listening guides for the new Alberta/Saskatchewan centennial cd and tour, created by Artistic Director, Mark Hopkins.

Land's End Centennial Tour

Rollin' down #1

PROGRAM

March from I.O.U March & Two-Step (1898) ..... Vernon Barford

Minuet and Trio (1933) ..... Arthur Collingwood
(originally for piano, arr. Andrea Neumann)

Meditation, Op. 39 (1935) ..... Clifford Higgin

Partita in the Style of J.S Bach (ca.1945) ..... Leonard Leacock
Prelude

Innua: Three Masks (1987) ..... Allan Gordon Bell
Mask I
Mask II
Mask III

~Intermission~

Six Preludes (1947) ..... Violet Archer
Prelude 3: Lento – come elegia
Prelude 6: Allegro appassionato

Recollections (1954) ..... Robert Fleming

Anamnesis IV (1995) ..... William Jordan
Nebelland – Adagio

Places of transcendence: prairie, by the side of the road, midnight (2005) .... Shane Fage

Rollin' down #1 (2005) ..... Neil Currie

Land's End Chamber Ensemble

Elizabeth Bergmann, piano
John Lowry, violin
Andrea Neumann, violin/viola
Beth Root Sandvoss, cello

Special Guests

Chenoa Anderson, flute
Liza Scriggins, viola

PROGRAM NOTES

VERNON BARFORD ***MARCH FROM I.O.U MARCH & TWO-STEP***

Vernon Barford (1876- 1963) was born in Berkshire, England, and immigrated to Canada in 1895 after failing his exams at Oxford. He homesteaded in the Qu'Appelle Valley briefly before being hired as the organist at the church in Fort Qu'Appelle. He taught piano there for four years before moving to Edmonton. There, he was the organist at All Saints Church (later All Saints Cathedral) from 1900 to 1956. He founded the first provincial music festival and conducted several choirs and orchestras, including the Edmonton Symphony's 1924-25 season. Barford also gave a series of radio lectures on CKUA in the 1930s. Vernon Barford Junior High School in Edmonton is named after him. *I.O.U March & Two-Step* was written in 1898, during Barford's time in Fort Qu'Appelle. Although his church music would always remain very traditional and English in style, he composed several marches and two-steps around this time, reflecting the influence of popular music. This is not surprising considering the cultural isolation in which he was living.

ARTHUR COLLINGWOOD ***MINUET AND TRIO***

Arthur Collingwood was born in Yorkshire, England in 1880. From 1898-1930 he was choirmaster of the Free West Church in Aberdeen and also lectured at Aberdeen University. In 1931 he emigrated to Canada as the head of the newly formed Department of Music at the University of Saskatchewan. In 1932 he founded the Saskatoon Symphony and remained its conductor until he retired in 1947. The University of Saskatchewan holds his library and compositions, which include choral, vocal and piano works. He died in Montreal in 1952. The *Minuet and Trio* in G Major for piano solo was composed in 1933 in Saskatoon, and was arranged for string quartet by the Land's End Chamber Ensemble's own Andrea Neumann.

CLIFFORD HIGGIN ***MEDITATION***

Clifford Higgin (1873-1951) was born in Bacup, England, and studied music with Charles Nuttall. Higgin established himself as a choral conductor in England, winning the conductor's medal at the Concours International de Musique in Paris in 1912. In 1914 he moved to Canada to conduct the Schubert Choir in Brantford, Ontario. In 1920 Higgin was hired as organist and choir director for Knox United Church in Calgary, where he was instrumental in founding the city's first youth orchestra, the Calgary Light Opera Society, and the Calgary Music Competition Festival. His involvement with the choir at Knox United meant that he could compose music for large groups and actually hear it performed. His largest work was an oratorio entitled *Calvary*, which premiered in England in 1908, but was not performed in Calgary until 1947. *Meditation*, Op. 39, was composed in 1935. In Higgin's own catalogue of works it is also listed as *Slumber Song*. The piece is slow and meditative and was likely composed for a church service.

LEONARD LEACOCK ***PRELUDE FROM PARTITA IN THE STYLE OF J.S BACH***

Leonard Leacock (1904-1992) was born in London, England. His family moved to Banff, Alberta, when he was four years old. During the First World War, when his mother was dying from cancer and his father was serving overseas in the army, Leacock went to live with an aunt in Boston. It was there that he had his first piano lessons. At the age of 17 he left school and moved to Toronto. There he worked as an usher at Massey Hall while pursuing an Associate's Diploma at The Toronto Conservatory of Music (now the Royal Conservatory of Music). In 1924 Leacock settled in Calgary where he taught at Mount Royal College until his retirement in 1987. The Leacock Theatre of Mount Royal College was named after him in 1972. The following year he received an Alberta Achievement Award and in 1985 he was named a Member of the Order of Canada. The *Prelude* comes from Leacock's *Partita in the Style of J.S Bach*, consisting of *Prelude, Sarabande*, and *Fugue* for solo violin. It was performed in 1947 at the annual Local Composer's Concert as part of the Calgary Women's Musical Club Season.

ALLAN GORDON BELL ***INNUA: THREE MASKS***

Allan Gordon Bell, born in Calgary in 1953, received a Master of Music degree from the University of Alberta. He has been a professor of composition and theory at the University of Calgary since 1983. He has written chamber music, and for voice, choir, orchestra, band and electroacoustic media. For its fifteth anniversary in 1986-87, the CBC commissioned Allan Bell to compose Innua ("the spirit that lives in all things" in one Inuit dialect), which is dedicated to Elwood Springman (1940-87). Professor Bell is expressing a feeling of how the geography of the North fascinates him. "Northerness touches every Canadian's soul because we think of ourselves as a northern people, all of us have some attachment to the sounds and qualities which come from that cold environment. If we really look, there is a tremendous amount of activity going on in the north. All we have to do is begin to listen and our entire mind is filled with all sorts of sounds. It's really quite a vigorous place." The composer does not explain the "three masks," but gladly speaks of the meaning of *Innua*. He understands that "the approach of the Inuit - and that of other North American natives - their spintual life is timely." The world's objects are not just to be used and discarded, but deserve respect and honour. "A rock or a stone or an animal or a plant: each has a being which they respect. I'd like that kind of thinking to permeate all of our culture because then we'll approach the world much differently. We'll think about the world as something to care for and respect, and when we use something, we'll be grateful for it rather than think it's just for us to destroy."

VIOLET ARCHER ***SIX PRELUDES*: PRELUDE 3 AND PRELUDE 6**

Violet Archer (1913-2000) was born in Montreal and studied music at McGill University. During the summer of 1942, she studied composition in New York with Bela Bartok, and later was a student of Paul Hindemith at Yale University. After completing her Master's Degree at Yale, she spent many years composing and travelling. She performed her piano works in England, France, Switzerland, and Italy, was Composer-in-Residence at North Texas State College, and taught at Cornell University and at the University of Oklahoma in 1962. Archer joined the faculty at the University of Alberta, retiring in 1978. She continued to compose full-time until the end of her life. Prelude 3 – *Lanto – come elegra* – begins with octaves filled in by a perfect fourth or fifth, consonant sounds but not traditional chords. Melodic fragments are built into longer, singing melodies as the sense of movement increases. The opening harmonies recur frequently throughout the piece, but always differ slightly. Prelude 6 – *Allegro Appassionato* – begins and ends with virtuosic cadenzas. The main section of the piece contains similar harmonies to Prelude 3, sometimes as chords and sometimes as arpeggiated runs.

ROBERT FLEMING ***RECOLLECTIONS***

Robert Fleming (1921-1976) was born in Prince Albert, Saskatchewan, and moved to Saskatoon in 1928. In 1937, he went to England to study piano and composition at the Royal College of Music. After two years of study there he returned to Saskatoon. In 1941, Fleming began studies at the Toronto Conservatory of Music. His composition teacher there was Healey Willan. In 1946, Fleming was hired as staff composer at the National Film Board and in 1958, became its music director. Fleming was also the music director of the 1953 Ottawa Ballet Festival and the organist and choir director for several churches. After leaving the NFB in 1970, he lectured on 20th-century music and Canadian composers at Carleton University. *Recollections* was composed in 1954, while Fleming was with the NFB. Like most of his music, it is conservatively tonal but has a distinctly 20th-century sound.

WILLIAM JORDAN ***ANAMNESIS IV***

A native of the southern United States, William Jordan (b. 1951) received his BA in Composition at the University of Georgia in 1971, his MA in Composition a the University of Pennsylvania in 1973, and his Ph.D. in Music Theory at Florida State University in 1976. He has studied with Nadia Boulanger at Fontainebleau, France. Now a Canadian citizen, he has taught theory, musicology, and composition since 1978 at the University of Calgary. In his own words: *"Anamnesis IV* (flute, cello, and piano) is the fourth of a cycle of chamber music pieces I composed in the 1990's. The goal of the cycle was very specific: to recall the unity of modernist technique in music and poetry. I chose the poetry that underlies *Anamnesis IV* from a number of collections of modern German [-speaking] poets. *Nebelland* is the third and longest movement of *Anamnesis IV*, and is a response to Ingeborg Bachmann's dark surreal poem with its strong images of winter, water, fog and ice, and betrayal."

SHANE FAGE ***PLACES OF TRANSCENDENCE: PRAIRIE, BY THE SIDE OF THE ROAD, MIDNIGHT***

Shane Fage began his formal musical training at the University of Calgary and is currently a Ph.D. candidate in composition there. He has been a Composer-in-Residence at the Banff Centre thirteen times and was the faculty ensemble coordinator for summer residents in 1999. He was invited to participate at the Krzysztof Penderecki symposium and festival in Krakow, Poland (by personal invitation of the Penderecki family). He was also a liaison between the Banff Centre and the Penderecki's during the summer of 1998. In Holland, Fage gave a performance of his orchestral work *Westerbork Memorial* with the Gelders Fanfare Orchestra. The performance of this holocaust work took place during a national day of remembrance celebrating the liberation of the Dutch people in 1945. Fage is now teaching composition in Cyprus. Land's End Chamber Ensemble commissioned the latest in the *Places of transcendence* series for this centennial project. In his own words: "*Places of transcendence* is a new direction for me. While it is true that imagery always plays an important role in my work, this is the first time I have written a piece so far from the landscape I am trying to represent. My memories of Alberta will always hold a very special place in my heart...but *Places* was not written in Alberta. It was written in Cyprus, 50 feet from the shore of the Mediterranean Sea. The visual image that I used for this piece was borne out of a sound that I heard in Cyprus. I heard the crickets. Lots and lots of crickets! It's strange that I would immediately associate that sound with the side of a road, late at night, in Alberta. But that's what happened. On top of that, the title of the piece occurred to me while I was in Alberta, but I never 'saw' that image until I was in Cyprus. So maybe that's it. Maybe the 'place of transcendence' is an image that lives in our mind's eye.... And our heart. (...)"

NEIL CURRIE ***ROLLIN' DOWN #1***

Neil Currie was born in Moose Jaw in 1955. He gained prominence as a composer in Australia in 1987 when his *Ortigas Avenue*, a piece for chamber ensemble inspired by the 1986 Filipino revolution, was praised by Corazon Aquino, then President of the Philippines. The work was subsequently performed throughout Oceania, as well as the UK and the USA. From 1990-1992, Currie was Composer-in-Residence of the Adelaide Symphony Orchestra, and was commissioned to write a fanfare for the ASO Brass and British organist Simon Preston. During this time he met guitarist John Williams, who commissioned a concerto for guitar and orchestra that was given its premiere by Williams and recorded with the ASO in November of 1990. Currie returned to Canada to complete his Doctorate at the University of British Columbia in the mid 1990s. He was Artist-in-Residence at the Banff Festival in 1997 and Composer-in-Residence with the Saskatoon Symphony Orchestra from 1998-2001. *Rollin' down #1* was commissioned by the Land's End Chamber Ensemble for this centennial project. It is the sound track for driving down the Trans-Canada Highway (Highway #1) through the prairies. The impression of endless horizon is reinforced by the dearth of turns and curves. Clear, endless sky and gently rolling parkland help to maintain a sense of continuous yet restful motion. *Rollin' down #1* can also mean rolling down through the decades of the first century.

Hear's to your Health

Martin Riseley, violin
Julie Amundsen, cello
Patricia Tao, piano

Wednesday, February 15, 2006
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

Program

Piano Trio in C major, Hob: XV: 25, "Gypsy Rondo" (1794-95) — Joseph Haydn (1732-1809)

I. Andante
II. Poco Adagio
III. Finale: Rondo, in the Gypsies' stile Presto

Romance and Dance for Violin and Piano (1999) — Chen Yi (b. 1953)

Trio, Op. 90 "Dumky" (1891) — Antonin Dvořák (1841-1904)

I. Lento maestoso-Allegro vivace
II. Poco Adagio-Vivace non troppo
III. Andante-vivace non troppo
IV. Andante moderato-Allegretto scherzando
V. Allegro
VI. Lento maestoso-Vivace

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.

Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedrick Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Sara Bitlloch, David Harding, Paul Marleyn, Martin Riseley, and Stéphane Lemelin. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004 – 2005 season she was a full time member of the Edmonton Symphony, and is currently the instructor for cello at the University of Alberta.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious $30,000 first prize in the Television New Zealand Young Musicians' Competition. He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

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28 Tuesday, 3:30 pm
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Visiting Artist **William Eddins**
Free admission

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Jacques Després, piano
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Papillons, Op 2 (1829-1831): Robert Schumann
Fantasie, Op 17 (1836): Robert Schumann
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Guillaume Tardif, Director
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The University of Alberta Madrigal Singers Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 428-2929

18 Saturday, 7:30 pm
The University of Alberta Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William Street, Director
Admission: $10/stud/sen, $15/adult

19 Sunday, 7:30 pm
Jablonski Endowment Fund Raising Recital
Magdalena Adamek, Piano
Admission: $20/adult/senior, $10/stud

Please donate to Campus Food Bank

department of Music

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Convocation Hall, Arts Building, University of Alberta
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DEPARTMENT OF
MUSIC

West End Christian Reformed Church
10015 149 Street, Edmonton

In Recital

Philip Chow, organ

Saturday, March 4, 2006 at 2:00 pm

Program

Imperial March, Op. 32 (arr George C Martin) — Edward Elgar (1857-1934)

From *3 Psalm-Preludes*, Op. 32, Set 1 (1921) — Herbert Howells (1892-1983)

No. 1 Psalm 34:6
"This poor man called, and the Lord heard him, He saved him out of all his troubles."

No. 3 Psalm 23:4
"Even though I walk through the valley of the shadow of death, I will fear no evil, for you are with me; your rod and your staff, they comfort me."

Prelude and Fugue on the theme B-A-C-H (1855/1870) — Franz Liszt (1811-1886)

Intermission

Pièce d'Orgue, BWV 572 — Johann Sebastian Bach (1685-1750)

Nun danket alle Gott, BWV 657 — Johann Sebastian Bach

Pastorale in C Major — Louis James Alfred Lefébure-Wély (1817-1869)

Final, Op. 21 (1859) — César Franck (1822-1890)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Chow.

Mr Chow is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Music at Convocation Hall

Music at Convocation Hall II

Jacques Després, piano

Friday, March 3, 2006
7:15 pm *Pre-Concert Introduction*
by **David Gramit**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Scherzo Con Variazione, VB 189 (1785) — Joseph Martin Kraus (1756-1792)

Sonata No. 15 in D Major, Op. 28 (1802) — Ludwig van Beethoven (1770-1827)

- Allegro
- Andante
- Scherzo-Allegro vivace
- Rondo-Allegro ma non troppo

Intermission

Papillons, Op. 2 (1829-1831) — Robert Schumann (1810-1856)

Fantasie Op. 17 (1836) — Robert Schumann

- Durchaus phantastisch und leidenschaftlich vorzutragen
- Mäßig Durchaus energisch
- Langsam getragen Durchwed leise zu halten

Program Notes
By Niyati Dhokai

Joseph Martin Kraus
b. Miltenberg, Germany, 20 June 1756
d. Stockholm, 15 December 1792

***Scherzo Con Variazione, VB 189* (1785)**

Joseph Martin Kraus, sometimes referred to as the "Swedish Mozart," was considered to be a musical genius and original composer by Joseph Haydn and Christoph Willibald von Gluck. Kraus's education included formal study in literature, libretti, and music at the Jesuit Gymnsium and Music Seminar in Mannheim and legal studies at the University of Göttingen. Kraus pursued a career in music in Sweden at the court of Gustav III. Early in Kraus's career, Gustav sent Kraus on a musical tour of Europe, where he studied musical trends and came into contact with many composers including Haydn, Gluck, Salieri, and Martini. Upon his return, Kraus was director of curriculum at the Royal Academy of Music, where he earned accolades for his talents as a conductor, pedagogue, and composer. Kraus died of tuberculosis at the age of 36.

Scherzo Con Variazione is believed to have been composed in 1785, while Kraus attended the Handel Centenary Festival in London. Based on a simple theme, the composition is a set of twelve variations that explore a variety of technical possibilities that showcase the virtuosity of the pianist and sustain the musical interest of the listener. The composition was very popular with Swedish pianists during the late eighteenth century. Of particular interest are the fifth variation, which travels between several minor keys, and the final variation, which has a strong sense of finality, a well-known characteristic of Kraus's music.

Ludwig van Beethoven
b. Bonn, baptized 17 December 1770
d. Vienna, 26 March 1827

***Piano Sonata No 15 in D Major, Op 28* (1802)**

Beethoven, widely considered to be one of the world's foremost composers, is most famous for his symphonies, violin concerto, and works for piano. Beethoven's first music teacher was his father, who tried to showcase Beethoven as a child prodigy similar to Mozart. In 1792, Beethoven moved to Vienna with the intention of studying with Joseph Haydn, but instead he studied with Johann Albrechtsberger. Beethoven quickly established himself as a

virtuoso pianist and composer. He supported himself through freelance work, rather than working for a church or court as most of his predecessors had done.

The Piano Sonata in D Major, sometimes referred to as "Pastoral," was composed during the early period of Beethoven's composition career, a time when he emulated the work of his classical predecessors while exploring new directions. While the Piano Sonata in D Major is not as famous as its predecessor, the "Moonlight" Sonata, it is admired for its appearance of simplicity and effortlessness, which is ironic because the Sonata in D Major was composed during a time when Beethoven was becoming increasingly alarmed with his worsening deafness.

The Sonata follows the classical four-movement sonata form, and it is the last time that Beethoven used this composition style. The first movement begins with a simple theme to which a complex melody line is added. The movement then evolves through a dramatic development section before a recapitulation of the simple theme that it began with. The second movement was a personal favorite of Beethoven's; it is subdued with an atmosphere of quiet solitude. The third movement is playful and joyous, a sweet contrast to the mood of the second movement. The final movement is a rondo that resembles a dancing gigue, during which Beethoven works with different moods, textures, and rhythms in virtuostic passages.

Robert Schumann
b. Zwickau, Germany, 8 June 1810
d. Endenich, Germany, 29 July 1856

Schumann is one of the most famous composers of the first half of the 19th century. Most of the music that Schumann composed reflected his intellectual, aesthetical, and deeply Romantic personal nature. His earlier and more introspective music, such as the selections that will be heard tonight, attempted to break away from traditional notions of form and structure, which Schumann found to be restrictive. Although it was not well-understood during his lifetime, Schumann's music employed unique and daring concepts of harmony, rhythm, and form.

***Papillons, Op 2* (1829-1831)**

Papillons consists of twelve dance-like movements. The composition is based on the scene of a masquerade from an unfinished novel, *Flegeljahre*, by Jean Paul. Each movement depicts various scenes and characters.

***Fantasie, Op 17* (1836)**

Fantasie consists of three movements. The first movement contains fragments of Beethoven's song-cycle *An die ferne Geliebte*, followed by a lyrical theme that dominates the rest of the movement. The second movement serves as a development section for the composition; it contains an energetic and technically demanding march in the key of E-flat major. A meditative final movement in C major completes the composition.

Widely acclaimed pianist **Jacques Després** has dazzled audiences for over three decades in his native Canada and the US with his sensitive yet powerful style and sympathetic interpretations of a broad range of composers. Respected American critic Leslie Gerber took notice of this versatility by writing, "Few major pianists have given equally convincing performances of Beethoven and Chopin. The ability to play one composer's music very well seems almost to preclude doing as well with the other. But Després proved an exception to this rule...He immediately showed that he is a Bartok player after the composer's own heart." Since his debut with the Montréal Orchestra Symphony Orchestra in 1978, Dr Després has appeared as soloist with many other symphony orchestras under the baton of conductors including Otto-Werner Muller, Franz-Paul Decker, Jens Nygaard and Simon Streatfield He also shared the stage, in gala concerts, with internationally renowned pianists Radu Lupu, Lazar Berman, Ilana Vered, David Owen Norris, and Nicolai Petrov. Dr Després' tours have included numerous recitals in Canada aired on CBC radio, and performances at summer festivals in North America.

Dr Després has established a solid reputation as a leading lecture-performance artist on both period and modern instruments. He was invited to speak on the Chopin Ballades at the Juilliard School, the early sonatas of Beethoven at the yearly Friends of the Arts Beethoven Festival on Long Island and the Bartök Mikrokosmos at Vanderbilt University. He also performed in many of the most important American universities, notably Dartmouth College, Northwestern University, Oregon State University, the University of Washingon and St-Olaf College, to name but a few.

The long list of Dr Després' prestigious awards includes: The Frank Kopp Memorial Prize at the University of Maryland International Piano Competition; First Prize at the Montreal Symphony Orchestra Competition; and the Musical Academy of Quebec "Prix d'Europe" competition. He is also the recipient of numerous grants from the Juilliard School, the Quebec ministries of Education and Cultural Affairs, and the Canada Council.

Després was the musical director of Summer Serenades, a four-week lecture-concert series at the University of Stony Brook's Staller Center. This imaginative series won an enormous following due in large part to Després performances, his lucid and illustrative pre-concert lectures, and his creative programming. The series not only delivered compelling solo and chamber music performances from the standard repertoire; it also gave voice to such neglected composers as Clara Schumann, Alma Mahler-Werfel, and Federico Garcia Lorca to name but a few.

The Complete Keyboard Works by Joseph Martin Kraus, Dr Després' first release on Naxos (Gramaphone's 2005 Label of the Year), has been heard on radio stations in at least four continents. On Amazon.com's German site, it became the bestselling recording by Kraus in spring of 2004. Dr Després received praise for his interpretation from numerous reviewers including critic J. Scott Morrison, Amazon.com's top 30th reviewer ("I cannot praise his playing too highly"), as well as from W. Dean Sutcliffe, the editor of *Eighteenth-Century Music from Campridge University Press* ("dramatic and rhetorically fluid reading... historically aware").

In addition to his first Naxos recording, highlights of the past few seasons included performances of Rachmaninov's *Rhapsody on a Theme by Paganini* and the Brahms *Piano Concerto No. 2*; the critically acclaimed world-release recording of on Naxos, and on Arktos, the world premiere recording of "The New Goldberg Variations" with cellist Tanya Prochazka as well as "Ballade," featuring solo works by Hétu, Debussy, Brahms and Chopin. In the spring of 2004, Dr Després recorded works by Mozart, Beethoven and Wieniawsky with colleague and violinist Guillaume Tardif. In addition to scheduled concerts, in the 2004/2005 season, Dr Després continued his association with Naxos by recording the complete works for violin and piano by Kraus with American violinist Walter Schwede.

Dr Després completed his doctorate at the State University of New York at Stony Brook and holds a Masters degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries. He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Dr Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He has recorded for the Eroica, VDE/Gallo, Naxos and Arktos CD labels.

Upcoming Events

March
5 Sunday, 8:00 pm
The University of Alberta
Academy Strings
Guillaume Tardif, Director
Mozart *Divertimento K. 138; Eine Kleine Nachtmusik K. 525*
Mercure *Divertissement for strings*
Waxman *Auld Lang Syne Variations*
Plus *concerti* featuring the Academy Strings Concerto Competition Winners
Admission: $10/stud/sen, $15/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the Department of Music
Free admission

6 Monday, 8:00 pm
University of Alberta -Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
A Tribute to the Great Swing Bands of the 1930s and 1940s
Works by Duke Ellington, Benny Goodman, Jimmie Lunceford, Artie Shaw, Harry James, Tommy Dorsey, and others
Admission: $10/stud/sen, $15/adult

8 Wednesday, 8:00 pm
Master of Music
Cassandra Anvik, saxophone
Works by Alfred Desenclos, Luciano Berio, Ryo Noda, Lars-Erik Larsson, and Takashi Yoshimatsu
Free admission

10 Friday, 6:00 pm
The University of Alberta
Concert Choir Annual Dinner, Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For ticket information call 492-2384

11 Saturday, 6:00 pm
The University of Alberta
Madrigal Singers Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 428-2929

15 Wednesday, 8:00 pm
Doctor of Music Recital
Jeff Faragher, cello
Free admission

18 Saturday, 7:00 pm
The University of Alberta
Symphonic Wind Ensemble
with **Northern Alberta**
Honor Band
William Street, Director
Admission: $10/stud/sen, $15/adult

19 Sunday, 7:30 pm
Jablonski Endowment
Fund Raising Recital
Magdalena Adamek, piano
Polonaise-Fantasy, Op 61; Grande Valse Brillante, Op 18: Chopin
Funerailles: Liszt
Fantasy in C Minor, K475: Mozart
Sonata, Op 26: Bartók
Bagatelles, Op 126: Beethoven
Admission: $20/adult/senior, $10/stud

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department of Music

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Convocation Hall, Arts Building, Univerrsity of Alberta
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DEPARTMENT OF
MUSIC

Chamber Music Recital

Featuring
Singers and Pianists
in the
Chamber Music Class

Saturday, March 4, 2006
at 8:00 pm

Studio 27
Fine Arts Building

Program

Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)

Nach Gedichten von Joseph von Eichendorff

1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Burg
8. In der Fremde
9. Wehmut
10. Zwielicht
11. Im Walde
12. Frühlingsnacht

Jennifer Bretzke, soprano
Christine Eggert, piano
Connie McLaws, soprano
Melody Yong, piano
Gillian Scarlett, mezzo-soprano
Remi Do, piano

Texts and Translations

1. **In der Fremde**
Aus der Heimat hinter den Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,
Es kennt mich dort [keiner] mehr.

[Wie bald, ach wie bald] kommt die stille Zeit,
Da ruhe ich auch, und über mir
[Rauscht] die schöne Waldeinsamkeit,
Und keiner [kennt mich mehr] hier.

In Foreign Parts
From the direction of home, behind the red flashes of lightning
There come clouds,
But Father and Mother are long dead;
No one there knows me anymore.

How soon, ah, how soon will that quiet time come,
When I too shall rest, and over me
the beautiful forest's loneliness shall rustle,
And no one here shall know me anymore.

2. **Intermezzo**
Dein Bildnis wunderselig
Hab ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund'.

Mein Herz still in sich singet
Ein altes schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig zieht.

Intermezzo
Your blissful, wonderful image
I have in my heart's depths;
it looks so freshly and joyously
at me in every moment.

My heart sings mutely to itself
an old, beautiful song
that soars into the air
and hastens to your side.

3. **Waldesgespräch**
Es ist schon spät, es [ist][1] schon kalt,
Was reitest du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

"Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin."

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn ich dich - Gott steht mir bei!
Du bist die Hexe Lorelei. -

"Du kennst mich wohl - vom hohen Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es [ist] schon kalt,
Kommst nimmermehr aus diesem Wald."

Conversation in the Forest
It is already late, it is already cold;
why do you ride alone through the wood?
The wood is vast and you are alone,
you fair bride! I will lead you home.

"Great are the deceit and cunning of men;
my heart has broken for pain.
The forest horn strays here and there,
o flee! You do not know who I am."

So richly decked are mount and lady,
so wondrously fair the young form;
now I recognize you - God stand by me!
You are the Witch Loreley.

"You recognize me well - from the lofty cliffs
my castle gazes down into the Rhine.
It is already late, it is already cold -
you shall never again leave this wood."

4. **Die Stille**
Es weiß und rät es doch keiner,
Wie mir so wohl ist, so wohl!
Ach, wüßt es nur einer, nur einer,
Kein Mensch es sonst wissen [soll!]

So still ist's nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh,
Als meine Gedanken sind.

[Ich wünscht', es wäre schon Morgen,
Da fliegen zwei Lerchen auf,
Die überfliegen einander,
Mein Herz folgt ihrem Lauf.]

Ich wünscht', ich wäre ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis daß ich im Himmel wär!

Quietness
No one knows or guesses
how glad I am, so glad!
Alas, if only one could know it, just one -
no other soul should know it!

The snow outside is not so quiet -
nor as mute and silent
are the lofty stars,
compared with my thoughts.

[I wish it were morning already;
up would fly two larks,
flying over each other,
and my heart would follow their course.]

I wish I were a little bird -
I would fly over the sea,
well across the sea and farther,
until I were in heaven!

5. **Mondnacht**
Es war, als hätt' der Himmel,
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm [nur] träumen müßt.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen [Lande,]
Als flöge sie nach Haus.

Moonlit Night
It was as if the sky
Had quietly kissed the earth,
So that in a shower of blossoms
She must only dream of him.

The breeze wafted through the fields,
The ears of corn waved gently,
The forests rustled faintly,
So sparkling clear was the night.

And my soul stretched
its wings out far,
Flew through the still lands,
as if it were flying home.

6. **Schöne Fremde**
Es rauschen die Wipfel und schauern,
Als machten zu dieser Stund
Um die halbversunkenen Mauern
Die alten Götter die Rund.

Hier hinter den Myrtenbäumen
In heimlich dämmernder Pracht,
Was sprichst du wirr wie in Träumen
Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne
Mit glühendem Liebesblick,
Es redet trunken die Ferne
Wie vom künftigem, großem Glück.

Fair Foreign land
The treetops rustle and shiver
as if at this hour
about the half-sunken walls
the old gods are making their rounds.

Here, behind the myrtle trees,
in secretly darkening splendor,
what do you say so murmuringly, as if in a dream,
to me, fantastic night?

The stars glitter down on me
with glowing, loving gazes,
and the distance speaks tipsily,
it seems, of great future happiness.

7. **Auf einer Burg**
Eingeschlafen auf der Lauer
Oben ist der alte Ritter;
Drüber gehen Regenschauer,
Und der Wald rauscht durch das Gitter.

Eingewachsen Bart und Haare
Und versteinert Brust und Krause,
Sitzt er viele hundert Jahre
Oben in der stillen Klause.

Draußen ist es still' und friedlich,
Alle sind ins Tal gezogen,
Waldesvögel einsam singen
In den leeren Fensterbogen.

Eine Hochzeit fährt da unten
Auf dem Rhein im Sonnenscheine,
Musikanten spielen munter,
Und die schöne Braut, die weinet.

In a castle
Asleep on his watch
up there is the old knight;
above move rainshowers,
and the wood rustles through the grill.

Beard and hair grown into one,
chest and ruff have turned to stone;
he sits for many hundreds of years
above in his silent den.

Outside it is quiet and peaceful:
all have taken to the valley;
woodbirds sing alone
in the empty arching windows.

A wedding passes by below
on the Rhine, in the sunlight:
musicians play gaily
and the fair bride - she weeps.

8. **In der Fremde**
Ich hör' die Bächlein rauschen
Im Walde her und hin.
Im Walde, in dem Rauschen,
Ich weiß nicht, wo ich bin.

Die Nachtigallen schlagen
Hier in der Einsamkeit,
Als wollten sie was sagen
Von [alter, schöner] Zeit.

In Foreign Parts
I hear the brooklets rushing
here and there in the wood.
In the wood, amidst the rushing,
I know not where I am.

The nightingales sing
here in the solitude,
as if they wanted to speak
of fine old times.

8. **In der Fremde** (cont'd)
Die Mondesschimmer fliegen,
Als säh ich unter mir
Das Schloß im Tale liegen,
Und ist doch so weit von hier!

Als müßte in [den] Garten,
Voll Rosen weiß und rot,
[Mein'] Liebste auf mich warten,
Und ist [doch lange] tot.

9. **Wehmut**
Ich kann wohl manchmal singen,
Als ob ich fröhlich sei,
Doch heimlich Tränen dringen,
Da wird das Herz mir frei.

[Es] lassen Nachtigallen,
Spielt draußen Frühlingsluft,
Der Sehnsucht Lied erschallen
Aus ihres [Kerkers] Gruft.

Da lauschen alle Herzen,
Und alles ist erfreut,
Doch keiner fühlt die Schmerzen,
Im Lied das tiefe Leid.

10. **Zwielicht**
Dämmrung will die Flügel spreiten,
Schaurig rühren sich die Bäume,
Wolken ziehn wie schwer Träume -
Was willst dieses Grau'n bedeuten?

Hast ein Reh du lieb vor andern,
Laß es nicht alleine grasen,
Jäger ziehn im Wald und blasen,
Stimmen hin und wieder wandern.

Hast du einen Freund hienieden,
Trau ihm nicht zu dieser Stunde,
Freundlich wohl mit Aug' und Munde,
Sinnt er Krieg im tück'schen Frieden.

Was heut [gehet müde] unter,
Hebt sich morgen neu geboren.
Manches [geht] in Nacht verloren -
Hüte dich, [sei] wach und munter!

11. **Im Walde**
Es zog eine Hochzeit den Berg entlang,
Ich hörte die Vögel schlagen,
Da blitzten viel Reiter, das Waldhorn klang,
Das war ein lustiges Jagen!

Und eh' ich's gedacht, war alles verhallt,
Die Nacht bedecket die Runde,
Nur von den Bergen noch rauschet der Wald
Und mich [schauert's] im Herzensgrunde.

In Foreign Parts (cont'd)
The moonbeams dart
and I seem to see below me
a castle lying in the valley -
yet it is so far from here!

It seems as if, in the garden
full of roses white and red,
my sweetheart were waiting for me -
yet she is long since dead.

Melancholy
Sometimes I can sing
as if I were happy,
but secretly tears well up
and free my heart.

The nightingales,
when spring breezes play, let
their songs of yearning resound
from the depths of their dungeons.

Then all hearts listen
and everyone rejoices;
yet no one truly feels the anguish
of the song's deep sorrow.

Twilight
Dusk prepares to spread its wings,
the trees rustle ominously,
clouds approach like heavy dreams -
what does this horror mean?

If you have a favorite roe,
don't let it graze alone;
hunters roam the forest, sounding their horns,
their voices straying time and again.

If you have a friend on earth,
do not trust him in this hour;
friendly might he seem in eye and mouth,
yet he plans for war in deceitful peace.

What today goes wearily down,
will lift itself tomorrow newly born.
Much goes astray at night -
beware - be alert and wide awake!

In the woods
Beside the mountain there passed a wedding party.
I heard the birds singing;
then there blazed past many horsemen, their forest horns sounding.
That was a merry hunt!

And before I could think about it, everything had died away
and the night threw a cloak all around.
Only from the mountains did the woods yet rustle,
and deep in my heart I shudder.

12. **Frühlingsnacht**

Über'n Garten durch die Lüfte
[Hört'] ich Wandervögel ziehn,
Das bedeutet Frühlingsdüfte,
[Unten fängt's] schon an zu blühn.

Jauchzen möcht' ich, möchte weinen,
[Ist mir's doch, als könnt's nicht sein!]
[Alte] Wunder wieder scheinen
Mit dem [Mondesglanz] herein.

[Und der Mond, die Sterne sagen's,
Und im [Traume] rauscht's der Hain,
Und die Nachtigallen schlagen's:
Sie ist deine! Sie ist dein!]

Spring Night

Above the garden and across the sky
I heard migrating birds passing;
that meant that spring was in the air;
below, things are already beginning to bloom.

I could rejoice, I could weep -
I feel as though it cannot be!
Old wonders appear again
with the moonlight.

And the moon and stars say it,
and in a dream the grove murmurs it,
and the nightingales sing it:
she is yours! She is yours!

Translation from German to English by Emily Ezust

Upcoming Events

March

5 Sunday, 8:00 pm
The University of Alberta Academy Strings
Guillaume Tardif, Director
featuring the Winner of the Academy Strings Concerto Competition
Divertimento in F Major for String Ensemble, K138: Mozart
Divertissement for string Quartet and String Orchestra: Mercure
Concerto in E Major for Violin and String Orchestra: JS Bach
Sonata in G Minor for Cello and Continuo: Handel
Auld Lang Syne Variations: Waxman Serenade 'Eine Kleine Nachtmusik' in G Major, Kv. 525: Mozart
Admission: $10/stud/sen, $15/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

6 Monday, 8:00 pm
University of Alberta - Grant MacEwan Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands 2006
A Tribute to the Great Swing Bands of the 1930s and 1940s
Works by Duke Ellington, Benny Goodman, Jimmie Lunceford, Artie Shaw, Harry James, Tommy Dorsey, and others
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Master of Music
Cassandra Anvik, saxophone
Free admission

10 Friday, 6:00 pm
The University of Alberta Concert Choir
Annual Dinner, Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For ticket information call 492-2384

11 Saturday, 6:00 pm
The University of Alberta Madrigal Singers
Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 428-2929

15 Wednesday, 8:00 pm
Doctor of Music Recital
Jeff Faragher, cello
Free admission

18 Saturday, 7:00 pm
The University of Alberta Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William Street, Director
Admission: $10/stud/sen, $15/adult

19 Sunday, 7:30 pm
Jablonski EndowmentFund Raising Recital
Magdalena Adamek, piano
Polonaise-Fantasy, Op 61; Grande Valse Brillante, Op 18: Chopin
Funerailles: Liszt
Fantasy in C Minor, K475: Mozart
Sonata, Op 26: Bartók
Bagatelles, Op 126: Beethoven
Admission: $20/adult/senior, $10/stud

20 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Thursday, 8:00 pm
Master of Music Recital
Meghan Bowen, organ
Free admission

25 Saturday, 8:00 pm
University Mixed Chorus 62nd Annual Concert
with **The U of A Handbell Ringers**
Robert de Frece, Director
Francis Winspear Centre for Music
Admission: $11/stud/sen, $16/adult
For information, call 428-1414

26 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Concert Choir and **Madrigal Singers**
Michael Massey and Debra Cairns, Conductors
Soloist: **Po-Yuan Ku, saxophone**
Nänie (Song of Lamentation), Op 82;
Gesang der Parzen (Song of the Fates): Johannes Brahms
Saxophone Concerto: Henri Tomasi
Symphony No 5: Ralph Vaughan-Williams
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

29 Wednesday, 5:00 pm
Hear's to Your Health
Marina Hoover, cello
Patricia Tao, piano
Sonata No. 3 in A Major for Cello and Piano, Op. 69: Beethoven
Sonata for Cello and Piano: Strauss
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

*30 Thursday, 8:00 pm
World Music Ensemble
Arab Music Ensemble
Michael Frishkopf, Director
Admission: $10/stud/sen, $15/adult

*31 Friday, 8:00 pm
World Music Ensemble
Indian Music Ensemble
Wasanti Paranjape Director
Admission: $10/stud/sen, $15/adult

April

*1 Saturday, 8:00 pm
World Music Ensemble
West African Music Ensemble
Robert Kpogo, Director
Admission: $10/stud/sen, $15/adult

*You may purchase all *three* World Music Ensemble tickets for the price of two:
3 stud/sen for $20
3 adults for $30

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Department of Music
University of Alberta

Academy Strings

Guillaume Tardif, Conductor

Sunday, March 5, 2006
at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

Divertimento in F Major
for String Ensemble, K. 138 (1772) — Wolfgang Amadeus Mozart (1756-1791)

I Allegro
II Andante
III Presto

Divertissement for String Quartet
and String Orchestra (1957, rev. 1958) — Pierre Mercure (1927-1966)

I Andante—Allegro
II Adagio
III Rondo

"Mercure spent the summer of 1951 at Tanglewood studying composition with Luigi Dallapiccola, who became both a teacher and a friend. Once he had assimilated the principles of the 12-tone method, Mercure was torn between a need for greater creative freedom and a need to organize, to see ahead, to construct. He finally rejected strict 12-tone writing because he saw in it a serious impediment to his flexibility as an artist. His essentially lyrical nature was revealed in *Dissidence*, three songs which with *Ils ont détruit la ville* formed the core of the Cantate pour une joie. *Divertissement*, for string quartet and string orchestra, and *Triptyque*, for full orchestra, marked a point of arrival after a hesitant but extensive search, full of the impulsiveness of youth."
(Source: the Encyclopedia of Music in Canada)

Aldo Camacho and **Martine den Bok, violin**
Leanne Damman, viola
Jeff Faragher, cello

Concerto in E Major for Violin
and String Orchestra, BWV 1042 (ca. 1720) — Johann Sebastian Bach (1685-1750)

II Adagio
III Allegro assai

Alissa Cheung, violin

Intermission

Sonata in G Minor for Two Cellos
and String Orchestra — George Frederic Handel (1685-1757)
From *Trio Sonata Op. 2, No. 8 for Two Violins and Continuo* (ca. 1720) — Transcribed by L R Feuillard
Orchestrated by Paul Tortelier

I Andante
II Allegro
III Largo
IV Allegro

Martin Kloppers and **Anthony Bacon, cello**

Auld Lang Syne Variations (1947) — Franz Waxman (1906-1967)

I Eine Kleine Nichtmusik
II Moonlight concerto
III Chaconne á Son Goût*
IV Hommage to Shostakofiev

Written for a 1947 New Year's Party in NYC, where it is said that it was performed as a piano quartet by Jascha Heifetz, William Primrose, Gregor Piatigorsky, and Waxman himself.

With special guest **Alexandra Munn, piano**

Serenade 'Eine Kleine Nachtmusik' in G Major, KV. 525 (1787) — Wolfgang Amadeus Mozart

I Allegro
II Romance. Andante
III Menuetto. Allegretto/Trio
IV Rondo. Allegro

The University of Alberta Academy Strings, 2005-2006
Guillaume Tardif, Conductor

Violin 1
Aldo Camacho*
Maria Barton
Sabrina Steed
Martine denBok
Amy Kao
Natalia Gomez Perez
Janet Chung
Aaron Hryciw

Violin 2
Carmen Yuen
Alissa Cheung
Gunilla Einecke
Rebecca Guigui
Justin McKibbon
Quinn Grundy
Rebecca Melzer
Daniel Gervais

Viola
Jeannette Comeau
Charlene VanderBorn
Leanne Dammann
Robyn Leicht

Cello
Kathleen Ludwig
Caitlin Smith
Jeff Faragher
Martin Kloppers
John Fedor
Anthony Bacon

Bass
Jonathan Hickle
Thomas Martin
Roxanne Nesbitt
Mark Radosh
Ted Tessier

Harpsichord
Alexandra Munn**

*Concertmaster and solo violin
** Special guest

Upcoming Events

March

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

6 Monday, 8:00 pm
University of Alberta and Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands 2006
A Tribute to the Great Swing Bands of the 1930s and 1940s
Works by Duke Ellington, Benny Goodman, Jimmie Lunceford, Artie Shaw, Harry James, Tommy Dorsey, and others
Admission: $10/stud/sen, $15/adult

8 Wednesday, 8:00 pm
Master of Music
Cassandra Anvik, saxophone
Free admission

10 Friday, 6:00 pm
The University of Alberta Concert Choir Annual Dinner, Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For ticket information call 492-2384

11 Saturday, 6:00 pm
The University of Alberta Madrigal Singers Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 428-2929

15 Wednesday, 8:00 pm
Doctor of Music Recital
Jeff Faragher, cello
Free admission

18 Saturday, 7:00 pm
The University of Alberta Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William Street, Director
Admission: $10/stud/sen, $15/adult

19 Sunday, 7:30 pm
Jablonski Endowment Fund Raising Recital
Magdalena Adamek, piano
Polonaise-Fantasy, Op 61; Grande Valse Brillante, Op 18: Chopin
Funerailles: Liszt
Fantasy in C Minor, K475: Mozart
Sonata, Op 26: Bartók
Bagatelles, Op 126: Beethoven
Admission: $20/adult/senior, $10/stud

20 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Thursday, 8:00 pm
Master of Music Recital
Meghan Bowen, organ
Free admission

26 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta Concert Choir** and **Madrigal Singers**
Michael Massey and Debra Cairns, Conductors
Soloist: **Po-Yuan Ku, saxophone**
Nänie (Song of Lamentation), Op 82; Gesang der Parzen (Song of the Fates): Johannes Brahms
Saxophone Concerto: Henri Tomasi
Symphony No 5: Ralph Vaughan-Williams
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, March 6, 2006 at 12:10 pm

Program

Partita No.1 in B-Flat Major (1731) — Johann Sebastian Bach (1685-1750)

Yue Ji, piano

F Minor Variations for Piano, Hob. XVII:6 (1793) — Franz Joseph Haydn (1732-1809)

Moira Hopfe-Ostensen, piano

Fantasy Pieces Op.73 for Horn and Piano (1849) — Robert Schumann (1810-1856)

I. Zart und mit Ausdruck
II. Lebhaft, keicht
III. Rasch und mit Feuer

Kathryn Magnan, French horn
Akiko Tani, piano

Rigoletto paraphrase (1859) — Franz Liszt (1811-1886)

Eileen Kim, piano

JAZZ BAND

Salute to the Bands 2006

U of A - GMC Jazz Bands

Tom Dust and Raymond Baril, Directors

Masters of Ceremony

Bob Gilligan
Chair, GMC Music Department
William Street
Director, Symphonic Wind Ensemble
U of A Department of Music

Monday, March 6, 2006 at 8:00 pm

Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Overture – Salute to the Bands arr Walt Stuart

Woody Herman and His Herd
Four Brothers (1947) Jimmy Giuffre

Les Brown and his Band of Renown
I've Got My Love To Keep Me Warm (1949) Irving Berlin
arr Skippy Martin

The Gene Krupa Orchestra
Let Me Off Uptown (1941) Earl Bostic and Redd Evans
Anita O'Day, vocalist
Roy Eldridge, trumpet

Bob Crosby's Bobcats
South Rampart Street Parade (1937) Ray Bauduc and Bob Haggart
arr Bob Haggart

Benny Goodman and His Orchestra
King Porter Stomp (1935) Jelly Roll Morton
Arranged by Fletcher Henderson

And The Angels Sing (1939) Ziggy Elman and Johnny Mercer
arr Jimmy Mundy, transcr Fred Wayne
Martha Tilton, vocalist

Duke Ellington and His Famous Orchestra
Old King Dooji (1938) Duke Ellington
transcr David Berger and Brent Wallarab

Happy-Go-Lucky Local (1946) Duke Ellington and Billy Strayhorn
transcr David Berger

Glenn Miller and His Orchestra
The Nearness of You (1940) Hoagy Carmichael and Ned Washington
arr Bill Finegan, transcr Alan Glasscock
Ray Eberle, vocalist

Stan Kenton and his Orchestra
Intermission Riff (1946) Ray Wetzel

Intermission (15 minutes)

Overture to Part II
A Salute to Glenn Miller II — arr Jeff Hest

Tommy Dorsey and His Orchestra
Lonesome Road (1939) — Nat Shilkret and Gene Austin
arr Sy Oliver, transcr Joey Sellers

Hal McIntyre and his Orchestra
I'm Making Believe (1944) — James Monaco and Mack Gordon
arr Dave Matthews, transcr David Baker
Ruth Gaylor, vocalist

Harry James and His Music Makers
You Made Me Love You (1941) — James Monaco
transcr Jeff Hest

Trumpet Blues and Cantabile (1942) — Harry James and Jack Matthias
arr Jack Matthias

Artie Shaw and His Orchestra
Indian Love Call (1938) — Rudolf Friml, Oscar Hammerstein II, and Otto Harbach
arr Jerry Gray, transcr Myles Collins
Tony Pastor, vocalist

Artie Shaw and His Gramercy Five
Summit Ridge Drive (1940) — Artie Shaw
arr Will Hudson

Jimmie Lunceford and The Harlem Express
Yard Dog Mazurka (1941) — Roger Segure and Gerald Wilson
transcr David Berger

Chick Webb and his Savoy Ballroom Orchestra
'Tain't What You Do [It's The Way That You Do It] (1939) — Trummy Young and Sy Oliver
transcr/arr Tom Dust
Ella Fitzgerald, vocalist

Ray Noble and His Orchestra
Harlem Nocturne (1939) — Earle Hagen

Finale: Benny Goodman and His Orchestra
Sing, Sing, Sing (1937) — Louis Prima
arr Jeff Hest

U of A - GMC Jazz Bands, 2005-2006

Jazz Band I
Raymond Baril, Director

Alto Saxophone
Cayley Burgess, UA
Lindsey Coulter, UA

Tenor Saxophone
Danny Davis, UA
Kalen Lumsden, GMC

Baritone Saxophone
Rustan McAllister, GMC

Trumpet
Matt Michielin, GMC
Ashley Clelland, UA
Jeff Bryant, GMC
Billy Davis, UA
Amber Grant, GMC

Trombone
Audrey Ochoa, UA
Marty Majorowicz, UA
Chris Lennie, UA

Bass Trombone
Owen Henshaw, UA

Piano
Brennan Cameron, GMC

Guitar
Ross Urquhart, UA

Bass
Josh McHan, GMC

Drums
Rory Quinn, GMC

Percussion
Geoff O'Brien, GMC

Vocalist
Lauren Busheikin, GMC

Jazz Band II
Tom Dust, Director
Craig Brenan, Associate Director

Alto Saxophone
Travis Palsky, GMC
Thomas Goulet, UA

Tenor Saxophone
Olga Kostenko, GMC
Ashley Callihoo, UA

Baritone Saxophone
Joseph DiFabio, UA

Trumpet
Chelsea Mandrusiak, UA
Andy Chan, UA
Eric Guilbert, GMC
Ian Trace, GMC
Chris Roberts, GMC

Trombone
Sebastian Cox, UA
Brady Masik, UA
Todd Loewen, UA

Bass Trombone
Ethan Markwart, UA

Piano
Mason Koenig, GMC

Guitar
Chris Finlay, GMC

Bass
Mackenzie Cooper, GMC

Drums
Brad Grieve, GMC

Vocalist
Jenesse Graling, GMC

Next Concert **Monday, April 10, 2006 at 7:30 pm**
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
For more information, please call 497-4436

Welcome to Jeremy Doody's
Freshman Guitar Recital
The South American Guitar
The Music of Heitor Villa-Lobos and Augustin Barrios Mangore

1. Choro no.1

   Heitor Villa-Lobos

2. La Catedral

   1. Andante Religioso
   2. Allegro Solemne

   Augustin Barrios Mangore

3. Selections from Five Preludes

   no.1 Lyrical Melody, Homage to the Brazilian Country Dweller
   no.3 Homage to Bach
   no.4 Homage to the Brazilian Indians

   Heitor Villa-Lobos

4. Arabescos (Etude)

   Augustin Barrios Mangore

5. Waltz no.3 op.8
   Waltz no.4 op.8

   Augustin Barrios Mangore

6. Julia Florida

   Augustin Barrios Mangore

7. Tarantella

   Augustin Barrios Mangore

In Recital

Cassandra Anvik, saxophone

Candidate for the Master of Music degree
in Applied Music

Assisted by
Sylvia Shadick Taylor, piano

Wednesday, March 8, 2006
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Prélude, Cadence et Finale (1956) — Alfred Desenclos (1912-1971)

Sequenza IXb (1981) — Luciano Berio (1925-2003)

my fragile form, you are unstable and immobile:
it is you, this fractured fractal of mine that returns
and trembles:

The Birth of Snow (1992) — Ryo Noda (b. 1948)

I. Solidification…
II.
IIb. Like snow that piles up, then scatters away,
like a dance through the forest.
III. Like snow that the wind blows gently on the ice.

Intermission

Konsert för Saxofon och Stråkorkester (1934) — Lars-Erik Larsson (1908-1986)

I. Allegro molto moderato
II. Adagio
III. Allegro scherzando

Fuzzy Bird Sonata (1991) — Takashi Yoshimatsu (b. 1953)

I. Run, bird
II. Sing, bird
III. Fly, bird

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Anvik.

Ms Anvik is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.

Program Notes

Prélude, Cadence et Finale
One of the most often performed French works for the saxophone, this piece was commissioned by the Paris Conservatory as a test piece for saxophone students. Although Desenclos was not prolific, everything he wrote was well thought out. He himself was somewhat romantic, but always avoided sentimentality. Although as a contest piece this work focuses on technique, it avoids shallow virtuosity and is truly expressive. There are three connected movements. The Prélude introduces and expands the harmony of the piece in an improvisatory style, not unlike the préludes of Bach. The Cadence begins with a saxophone cadenza in three sections which grow in intensity and leads to the piano cadenza, which is also in three parts. This section introduces a new "fanfare" theme, then a slower, "dreamy" theme. These themes lead into the Finale, where they will be heard again. In this last movement, the saxophone and piano truly become equal partners to bring the piece to its climactic end.

Sequenza IXb
Luciano Berio, an Italian composer, proved to be one of the most prolific composers of the later 20th Century. Between 1958 and 1996, Berio wrote a series of thirteen pieces for solo instruments, each entitled "Sequenza". Although he never wrote an original sequenza for saxophone, he transcribed Sequenza VII, originally for oboe, for the soprano saxophone, and Sequenza IX, originally for clarinet, for the alto saxophone. Sequenza IXb for saxophone, like most of the sequenzas, uses a monophonic instrument to convey a polyphonic structure, meaning that although only one note is played at a time, the writing implies harmonic movement. Berio makes extensive use of serialism and tone rows in this piece, both to organize melodic and rhythmic motives. The main contrast in this work is between the mobile and the static, for example, quick passages of grace notes or repeated notes are contrasted against long held notes throughout the work.

The Birth of Snow
The Japanese composer and saxophonist Ryo Noda is well known for his compositions and performances of avant-garde music for the saxophone. Many of his works include extended techniques to achieve interesting sounds. Because this work is programmatic, each movement represents an aspect of snow. The first movement represents Solidification, or the crystallisation of snowflakes which will soon fall. He uses harmonics on the saxophone and indeterminate groupings of notes to create the atmosphere of ice crystals quietly forming in the clouds. The second movement is untitled, but the multiphonic sounds made by the saxophone evoke the grayness of clouds, while the staccato notes played by the piano give the impression of snow beginning to fall, and gradually increasing in both the rate at which it is falling and the amount that is coming down. Movement IIb, *Like snow that piles up, then scatters away, like a dance through the forest*, continues the previous movement, but it quickly becomes apparent that this is no gentle snowfall, but a quickly building storm that soon gets out of control. The last movement, *Like snow that the wind blows gently on the ice*, portrays the aftermath of the storm, when the snow is no longer falling, but drifts gently across fields and frozen lakes, until the piece gently disappears into the calm of a winter evening.

Konsert (Concerto)
One of Sweden's leading composers, Larsson's mature style was elegant and neo-classical, and the Saxophone Concerto is a characteristic work from this period. This piece was written for the Danish saxophonist Sigurd Raschèr, who Larsson met at an International Society for Contemporary Music conference. Larsson was impressed with Raschèr's playing and began working on the piece soon after meeting him, however, it is likely that the piece was finished only days before the first performance. The first movement uses a sonata-allegro form, using two lyrical themes and allowing the saxophonist a cadenza near the end of the movement. The second movement, in a simple ternary form, introduces a beautiful lyrical melody played in canon. The last movement is playful and dancelike, with a form similar to a rondo. Although the harmonies in this work are often ambiguous, they always give a sense of progression that gives the work a feeling of simplicity and elegance.

Fuzzy Bird Sonata
Yoshimatsu draws the influences for his music from many sources, from Sibelius and Tchaikovsky to jazz, traditional Japanese music and even British rock music. Especially prominent in his works, however, is imagery from nature, especially birdsong. His music is dramatic and has a strong emphasis on lyrical melodies which embody his musical ideas. Rejecting the idea of "intellectual" music which is accessible only to a small audience, Yoshimatsu's music is, in general, quite appealing to a general audience. The first movement, *Run, bird,* uses fast notes in uneven groupings and with sudden pauses to create imagery of a bird's movements on the ground. Trills create an effect of fluttering wings. The second movement, *Sing, bird*, is extremely lyrical, and evokes birdsong which fills both space and time. The last movement, *Fly, bird,* gives the impression of fluttering wings combined with a soaring melody to complete the imagery of birds.

In Recital

Robert Clark, baritone

Assisted by
Rachel Stefan, piano

With guests
Aura Giles, flute
Alyssa Miller, oboe/English horn
Michael Kurschat, baritone

Thursday March 9, 2006 at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

From *Acis and Galatea* (1718) — Georg Friedrich Händel (1865-1759)
"I Rage, I Melt, I Burn" and "O Ruddier than the Cherry"
Aura Giles, flute

Ich habe genung (BWV 82) — Johann Sebastian Bach (1685-1750)
Alyssa Miller, oboe/English horn

From *Israel in Egypt* (1739) — Georg Friedrich Händel (1865-1759)
The Lord is a man of war
With **Michael Kurschat, baritone**

Brief Interval

Harfenspieler (1888-89) — Hugo Wolf (1860-1903)
I Wer sich der Einsamkeit er gibt
II An die Türen
III Wer nie sein Brot mit Tränen aß

Le Manoir de Rosamonde (1879) — Henri Duparc (1848-1933)
Lamento (1883)
Chanson triste (1868)

From *Il Barbiere di Siviglia* (1816) — Gioacchino Antonio Rossini (1792-1868)
Largo al factotum

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Clark.

Mr Clark is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Edmonton Opera Guild Award, a St. David's Welsh Society Award in Choral Music, a Johann Strauss Scholarship for Advanced Studies in Austria, and a Jason Lang Memorial Scholarship for Academic Achievement.

Reception to follow in the Arts Lounge.

Texts and Translations

"I Rage, I Melt, I Burn" and "O Ruddier than the Cherry"

I rage — I melt — I burn!
The feeble god has stabb'd me to the heart.
Thou trusty pine,
Prop of my godlike steps, I lay thee by!
Bring me a hundred reeds of decent growth
To make a pipe for my capacious mouth;
In soft enchanting accents let me breathe
Sweet Galatea's beauty, and my love.

O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright
Than moonshine night,
Like kidlings blithe and merry.
Ripe as the melting cluster,
No lily has such lustre;
Yet hard to tame
As raging flame,
And fierce as storms that bluster!
O ruddier. . .*da capo*

Ich habe genung

1. **Arie**

Ich habe genung,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genung!
Ich hab' ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch' ich, noch heute mit Freuden
Von hinnen zu scheiden.
Ich habe genung!

1. **Aria**

I have now enough,
I have now my Savior, the hope of the faithful
Within my desiring embrace now enfolded;
I have now enough!
On him have I gazed,
My faith now hath Jesus impressed on my heart;
I would now, today yet, with gladness
Make hence my departure.

2. **Rezitativ**

Ich habe genung!
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh' ich auch mit Simeon,
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten!
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt' ich, Welt, zu dir:
Ich habe genung!

2. **Recitative**

I have now enough.
My hope is this alone,
That Jesus might belong to me and I to him.
In faith I hold to him,
For I, too, see with Simeon
The gladness of that life beyond.
Let us in this man's burden join!
Ah! Would that from the bondage of my body
The Lord might free me. Ah! My departure, were it here,
With joy I'd say to thee, O world:
I have now enough.

3. **Arie**
Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab' ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd' ich schauen
Süßen Friede, stille Ruh'.

4. **Rezitativ**
Mein Gott! wenn kommt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

5. **Arie**
Ich freue mich auf meinen Tod,
Ach! hätt' er sich schon eingefunden.
Da entkomm' ich aller Not,
Die mich noch auf der Welt gebunden.

3. **Aria**
Slumber now, ye eyes so weary,
Fall in soft and calm repose!
World, I dwell no longer here,
Since I have no share in thee
Which my soul could offer comfort.
Here I must with sorrow reckon,
But yet, there, there I shall witness
Sweet repose and quiet rest.

4. **Recitative**
My God! When comes that blessed "Now!"
When I in peace shall walk forever
Both in the sand of earth's own coolness
And there within thy bosom rest?
My parting is achieved,
O world, good night!

5. **Aria**
Rejoicing do I greet my death,
Ah, would that it had come already.
I'll escape then all the woe
Which doth here in the world confine me.

Translation by Z. Philip Ambrose

The Lord is a man of war
The LORD is a man of war: LORD in His name.
Pharaoh's chariots and his host hath He cast into the sea;
his chosen captains also are drowned in the Red Sea. (Exodus 15:3-4.)

Harfenspieler
I. Wer sich der Einsamkeit er gibt

Wer sich der Einsamkeit ergibt,	He who gives himself over to solitude,
Ach! der ist bald allein;	ah! he is soon alone;
Ein jeder lebt, ein jeder liebt	everyone lives, everyone loves,
Und läßt ihn seiner Pein.	and everyone leaves him to his pain.
Ja! Laßt mich meiner Qual!	Yes! Leave me to my torment!
Und kann ich nur einmal	And can I only once
Recht einsam sein,	be truly lonely,
Dann bin ich nicht allein.	then I will not be alone.
Es schleicht ein Liebender lauschend sacht,	A lover creeps up and listens softly -
Ob seine Freundin allein?	is his beloved alone?
So überschleicht bei Tag und Nacht	So, both day and night, does
Mich Einsamen die Pein,	the pain creep up on my solitude,
Mich Einsamen die Qual.	and the torment creep up on my loneliness.
Ach, werd ich erst einmal	Ah! only once, when
Einsam in Grabe sein,	I am alone in my grave,
Da läßt sie mich allein!	will it then truly leave me alone!

II. An die Türen

An die Türen will ich schleichen,
Still und sittsam will ich stehn,
Fromme Hand wird Nahrung reichen,
Und ich werde weitergehn.
Jeder wird sich glücklich scheinen,
Wenn mein Bild vor ihm erscheint,
Eine Träne wird er weinen,
Und ich weiß nicht, was er weint.

I will creep from door to door;
quiet and humble will I stand.
A pious hand will give me food,
and I shall go on my way.
Everyone will think himself lucky
when he sees me before him;
a tear will he shed,
but I won't know why he weeps.

III. Wer nie sein Brot mit Tränen aß

Wer nie sein Brot mit Tränen aß,
Wer nie die kummervollen Nächte
Auf seinem Bette weinend saß,
Der kennt euch nicht, ihr himmlischen Mächte.

He who never ate his bread with tears,
he who never, through miserable nights,
sat weeping on his bed -
he does not know you, Heavenly Powers.

Ihr führt ins Leben uns hinein,
Ihr laßt den Armen schuldig werden,
Dann überlaßt ihr ihn der Pein:
Denn alle Schuld rächt sich auf Erden

You lead us into life,
you let the wretched man feel guilt,
and then you leave him to his pain -
for all guilt avenges itself on earth.

Text by Johann Wolfgang von Goethe

Translation by Emily Ezust

Le Manoir de Rosamonde

De sa dent soudaine et vorace,
Comme un chien l'amour m'a mordu...
En suivant mon sang répandu,
Va, tu pourras suivre ma trace...

Love, like a dog, has bitten me
with its sudden, voracious teeth...
Come, the trail of spilt blood
will enable you to follow my tracks.

Prends un cheval de bonne race,
Pars, et suis mon chemin ardu,
Fondrière ou sentier perdu,
Si la course ne te harasse!

Take a horse of good pedigree
and set off on the arduous route I took,
through swamps and overgrown paths,
if that's not too exhausting a ride for you!

En passant par où j'ai passé,
Tu verras que seul et blessé
J'ai parcouru ce triste monde.

As you pass where I passed,
you will see that I travelled
alone and wounded through this sad world,

Et qu'ainsi je m'en fus mourir
Bien loin, bien loin, sans découvrir
Le bleu manoir de Rosamonde.

and thus went off to my death
far, far away, without ever finding
Rosemonde's blue manor-house.

Text by Robert de Bonnieres

Translation by Peter Low

Lamento

Connaissez-vous la blanche tombe,
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant:

Oh! jamais plus près de la tombe,
Je n'irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombe
Chanter sur la pointe de l'if
Son chant plaintif.

Text by Théophile Gautier

Do you know the white tomb
Where floats with plaintive sound,
The shadow of a yew?
On the yew a pale dove,
Sad and alone under the setting sun,
Sings its song:

Oh! never again near the tomb
Shall I go, when night lets fall
Its black mantle,
To hear the pale dove
Sing on the limb of the yew
Its plaintive song!

Translation by Emily Ezust

Chanson triste

Dans ton coeur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune,
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste coeur et mes pensées
Dans le calme aimant de tes bras.

Tu prendras ma tête malade,
Oh! quelquefois, sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous;

Et dans tes yeux pleins de tristesse,
Dans tes yeux alors je boirai
Tant de baisers et de tendresse[s]
Que peut-être je guérirai.

Text by Jean Lahor

Moonlight slumbers in your heart,
A gentle summer moonlight,
And to escape the cares of life
I shall drown myself in your light.

I shall forget past sorrows,
My sweet, when you cradle
My sad heart and my thoughts
In the loving calm of your arms.

You will rest my poor head,
Ah! sometimes on your lap,
And recite to it a ballad
That will seem to speak of us;

And from your eyes full of sorrow,
From your eyes I shall then drink
So many kisses and so much love
That perhaps I shall be healed.

Translation by Richard Stokes

Largo al factotum

Largo al factotum della citta.
Presto a bottega che l'alba e gia.
Ah, che bel vivere, che bel piacere
per un barbiere di qualita!
Ah, bravo Figaro!
Bravo, bravissimo!
Fortunatissimo per verita!
Pronto a far tutto,
la notte e il giorno
sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
vita piu nobile, no, non si da.
Rasori e pettini
lancette e forbici,
al mio comando
tutto qui sta.
V'e la risorsa,
poi, de mestiere
colla donnetta... col cavaliere...
Tutti mi chiedono, tutti mi vogliono,
donne, ragazzi, vecchi, fanciulle:
Qua la parruca...
Presto la barba...
Qua la sanguigna...
Presto il biglietto...
Qua la parruca, presto la barba,
Presto il biglietto, ehi!
Figaro! Figaro! Figaro!, ecc.
Ahime, che furia!
Ahime, che folla!
Uno alla volta, per carita!
Figaro! Son qua.
Ehi, Figaro! Son qua.
Figaro qua, Figaro la,
Figaro su, Figaro giu,
Pronto prontissimo son come il fumine:
sono il factotum della citta.
Ah, bravo Figaro! Bravo, bravissimo;
a te fortuna non manchera.

Text by Cesare Sterbini

Make way for the topman of the city.
Rushing to his shop now that it's dawn.
Ah, isn't life good, how pleasant it is
For a barber of class!
Ah, nice one Figaro!
Nice one, really nice one!
I am the luckiest it's true to say!
Ready for anything,
night and day
Always busy and around.
A better lot for a barber,
A more noble life cannot be found.
Razors and combs
Lancets and scissors,
At my command
Are all here.
And there are `extras',
Then, for the business
With women... and with gentlemen...
Everyone asks for me, everyone wants me,
Women, young people, old people, the golden haired;
What about the wig... A quick shave...
Some leeches for bleeding...
Quick the note...
What about the wig, a quick shave,
Hurry - the note, o me!
Figaro! Figaro! Figaro! etc.
Heavens, what mayhem!
Heavens, what crowds!
One at a time, For pities sake!
Figaro! Here I am.
O me, Figaro! Here I am.
Figaro here, Figaro there,
Figaro up, Figaro down,
Quicker and quicker the sparks fly with me;
I am the topman of the city.
Ah, nice one Figaro! Nice one, really nice one;
From you luckiness will not depart.

Translation by Stephen McCloskey

Upcoming Events

March
10 Friday, 6:00 pm
The University of Alberta
Concert Choir Annual Dinner,
Concert and Silent Auction
Debra Cairns, Conductor
Chateau Lacombe Crowne Plaza
For ticket information call 492-2384

11 Saturday, 6:00 pm
The University of Alberta
Madrigal Singers Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
For ticket information call 428-2929

15 Wednesday, 8:00 pm
Doctor of Music Recital
Jeff Faragher, cello
Free admission

18 Saturday, 7:00 pm
The University of Alberta
Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William Street, Director
Admission: $10/stud/sen, $15/adult

19 Sunday, 7:30 pm
Jablonski Endowment
Fund Raising Recital
Magdalena Adamek, piano
Polonaise-Fantasy, Op 61; Grande Valse Brillante, Op 18: Chopin
Funerailles: Liszt
Fantasy in C Minor, K475: Mozart
Sonata, Op 26: Bartók
Bagatelles, Op 126: Beethoven
Admission: $20/adult/senior, $10/stud

20 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Thursday, 8:00 pm
Master of Music Recital
Meghan Bowen, organ
Free admission

25 Saturday, 8:00 pm
University Mixed Chorus 62nd Annual Concert
with **The U of A Handbell Ringers**
Robert de Frece, Director
Francis Winspear Centre for Music
Admission: $11/stud/sen, $16/adult
For information, call 428-1414

26 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Concert Choir and **Madrigal Singers**
Michael Massey and Debra Cairns, Conductors
Soloist: **Po-Yuan Ku, saxophone**
Nänie (Song of Lamentation), Op 82; Gesang der Parzen (Song of the Fates): Johannes Brahms
Saxophone Concerto: Henri Tomasi
Symphony No 5: Ralph Vaughan-Williams
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

29 Wednesday, 5:00 pm
Hear's to Your Health
Marina Hoover, cello
Patricia Tao, piano
Sonata No. 3 in A Major for Cello and Piano, Op. 69: Beethoven
Sonata for Cello and Piano: Strauss
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Sabrina Steed, violin

Assisted by
Henry Mokken, piano

Friday, March 10, 2006 at 8:00 pm

Program

Sonata, KV 378 (317d) (1779-80) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro Moderato
- Andantino sostenuto e cantabile
- Rondeau

Sonata No. 4, Op. 27 (1924) (á Fritz Kreisler) — Eugene Ysaye (1858-1931)
- Allemanda: lento maestoso

Poupée Valsante — Ede Poldini (1869-1957), transcr Fritz Kreisler

Intermission

Violin Concerto, Op. 82 (1904) — Aleksandr Konstantinovick Glazunov (1865-1936)
- Moderato-Andante -A tempo, ma piu animato-Allegro

Introduction and Tarantella, Op. 43 (1901) — Pablo de Sarasate (1844-1908)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Steed.

Reception to follow.

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Ryan Frizzell, trumpet

Assisted by
Jeremy Spurgeon, piano

Sunday, March 12, 2006 at 8:00 pm

Program

Sinfonia in D Major (G.2) (1690) — Giuseppe Torelli (1658-1709)
- Allegro
- Grave
- Allegro

Concerto for Trumpet in E-Flat Major (1803) — Johann Nepomuk Hummel (1778-1837)
- Allegro con spirito
- Andante
- Rondo

Intermission

Sonate für Trompete und Klavier (1939) — Paul Hindemith (1895-1963)
- Mit Kraft
- Mässig bewegt
- Trauermusik: Sehr langsam—-Alle Menschen Müssen Sterben

Pièce en Forme de Habanera (1907) — Maurice Ravel (1875-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Frizzell.

Mr Frizzell is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Jonathan Kilgannon, piano

Tuesday, March 14, 2006 at 5:00 pm

Program

Sonata K. 466
Sonata K. 55
Sonata K. 381
— Domenico Scarlatti (1685-1757)

Sonata, Op.31, No. 2 "Tempest" (1801/02) — Ludwig van Beethoven (1770-1827)
1. Largo-Allegro
2. Adagio
3. Allegretto

Intermission

Pictures at an Exhibition (1874) — Modest Petrovich Mussorgsky (1839-1881)
Promenade
1. Gnomus
Promenade
2. Il vecchio castello
Promenade
3. The Tuileries
4. Bydlo
Promenade
5. Ballet of the Little Chickens
6. Samuel Goldenberg and Schmuyle
Promenade
7. A Market Place in Limoges
8. Catacombae (Sepulcrum romanum and Con mortuis in lingua mortua)
9. The Hut of Baba-Yaga
10. The Great Gate of Kiev

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Kilgannon.

Mr Kilgannon is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Marion Wray Lauder Memorial Scholarship.

Reception to follow.

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Leanne Dammann, viola

Assisted by
Sarah Ho, piano

Wednesday, March 15, 2006 at 5:00 pm

Program

Concerto for Viola and Orchestra (1929) — William Walton (1902-1983)
- I. Andante comodo
- II. Vivo, con molto preciso
- III. Allegro moderato

Suite VI in G Major — Johann Sebastian Bach (1685-1750)
- Sarabande
- Gavotte I and II
- Gigue

Intermission

Sonata for Viola and Piano (1919) — Rebecca Clarke (1886-1979)
- I. Impetuoso
- II. Vivace
- III. Adagio-Allegro

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Dammann.

Ms Dammann is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Caitlin Smith, cello

Assisted by
Kathleen Ludwig, piano
Jonathan Kilgannon, piano

Friday, March 17, 2006 at 7:00 pm

Program

Violoncello Concerto in C Major (1761-1765) — Joseph Haydn (1732-1809)
- Moderato
- Adagio
- Allegro molto

Kathleen Ludwig, piano

Suite No. 5 in C Minor (1720) — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I and II
- Gigue

Intermission

Sonata for Violoncello and Piano, Op. 40 (1934) — Dmitri Shostakovich (1906-1975)
- Allegro non troppo
- Allegro
- Largo
- Allegro

Jonathan Kilgannon, piano

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Smith.

Ms Smith is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow.

In Recital

Erika Vogel, soprano

Assisted by
Eleni Pappa, piano

Friday, March 17, 2006 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Der Hirt auf dem Felsen (1828) — Franz Schubert (1797-1828)
(from Wilhelm Müller's poem "The mountain shepherd")
With guest **Michelle Davies, clarinet**

Mädchenblumen (poetry by Felix Dahn) (1886-1888) — Richard Strauss (1864-1949)
1. Kornblumen
2. Mohnblumen
3. Epheu
4. Wasserrose

From *Le Nozze di Figaro* (1786) — Wolfgang Amadeus Mozart (1756-1791)
Deh vieni, non tardar

Intermission

Cuatro madrigales amatorios (1948) — Joaquìn Rodrigo (1901-1999)
1. Con que la lavare?
2. Vos me matasteis
3. De dònde venìs amore?
4. De los alamos vengo madre

Fêtes Galantes pour Madame Vasnier (1882) — Claude Achille Debussy (1862-1918)
1. Pantomime
2. En Sourdine
3. Mandoline
4. Clair de Lune
5. Fantoches

From *Der Freischütz* (1821) — Carl Maria von Weber (1786-1826)
Kommt ein schlanker Bursch gegangen

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Vogel.

Ms Vogel is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Wiebe Johnson Scholarship in Voice.

Reception to follow.

Texts and Translations

Der Hirt auf dem Felsen, D 965/The Shepherd on the Rock

Wenn auf dem höchsten Fels ich steh,
ins tiefe Thal herneider seh,
und singe, und singe,
fern aus dem tiefen, dunkeln Thal
schwingt sich empor der Wiederhall,
der Wiederhall der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wiederklingt,
von unten, von unten.
Mein Liebchen wohnt so weit von mir,
drum sehn ich mich so heiß nach ihr
hinüber, hinüber.

In tiefem Gram verzehr' ich mich,
mir ist die Freude hin,
auf Erden mir die Hoffnung wich,
ich hier so einsam bin,
ich hier so einsam bin.

So sehnend klang im Wald das Lied,
so sehnend klang es durch die Nacht,
die Herzen es zum Himmel zieht
mit wunderbarer Macht.
Der Frühling will kommen,
der Frühling meine Freud,
nun mach ich mich fertig zum Wandern bereit.

When on the highest cliff I stand,
gaze down into the deep valley
and sing,
the echo from the ravines
floats upwards from the dark valley
far away.

The further my voice travels,
the clearer it returns to me
from below.
So far from me does my love dwell
that I yearn for her more ardently
over there.

With deep grief I am consumed,
my joy is at an end;
all hope on earth has left me;
I am so lonely here,
I am so lonely here.

So longingly sounded the song in the wood,
so longingly it sounded through the night,
drawing hearts heavenwards
with wondrous power.
Spring is coming,
Spring, my joy;
now I will make ready to go journeying.

(Translation: Lionel Salter)

Kornblumen/Cornflowers

Kornblumen nenn ich die Gestalten
Die milden mit den blauen Augen
Die anspuchlos in stillem Walten
Den Tau des Friedens, den sie Saugen
Aus ihren eigenen, klaren Seelen,
Mitteilem allem , dem sie nahen,
Bewusstlos der Gefulhsjuwelen
Die sie von Himmelshand empfahn.
Dir wird so wohl in ihrem Nahe,
Als gingst du durch ein Saatgefilde,
Durch das der Hauch des Abends wehe,
Voll frommen Friedens und voll Milde.

Cornflowers I call these figures
that gently, with blue eyes,
preside quietly and modestly,
placidly drinking the dew of peace
from their own pure souls,
communicating with everything that is near,
unconscious of the precious sensitivity
that they have received from the hand of God.
We felt so close to you,
as if you were going through a field of crops
through which the breath of evening blew,
full of pious quietude and full of mildness.

(Translation: Geoffrey Watkins)

Mohnblumen/Poppies

Mohnblumen sind die runden,
Rotblutigen gesunden
Die Sommersprossgebraunten,
Die immer froh gelaunten,
Kreuzbraven, kreuzfidelen,
Tanznimmermuden Seelen:
Die unter'm Lachen weinen
Und dennoch oft verstecken
Die weichsten besten herzen
IM Schlinggewachs von Scherzen:
Die man, weiss Gott mit Kussen
Ersticken wurde mussen,
War man nicht immer bange,
Umarmest du die Range,
Sie springt ein voller Brander
Aufflammend auseinander!

They are poppies, those round,
red-blooming, healthy ones
that bloom and bake in the summer
and are always in a cheery mood,
good and happy as a king,
their souls never tired of dancing;
they weep beneath their smiles
and seem born only
to tease the cornflowers;
yet nevertheless,
the softest, best hearts often hide
among the climbing ivy of jests;
God knows one would wish to
suffocate them with kisses
were one not so afraid
that, embracing the hoyden,
she would spring up into a full blaze
and go up in flames.

(Translation: Emily Ezust)

Epheu/Ivy

Aber Epheu nenn'ich jene Mädchen
Mit den sanften Worten,
Mit dem Haar, dem schlichten, hellen
Und den leis' gewolbten Brau'n
Mit den braunen seelenvollen Rehenaugen
Die in Tranen steh'n so oft,
In ihren Tranen gerade sind unwiderstehlich;
Ohne Kraft und Selbstgefuhl,
Schmucklos mit verborg'ner Blute,
Doch mit unerschopflich tiefer
Treuer inniger Empfindung
Konnen sie mit igner triebfraft
Nie sich heben aus den Wurzeln,
Sind geboren, sich zu ranken
Liebend um ein ander Leben:
An der ersten Lieb'umrankung
Hangt ihr ganzes Lebensschicksal,
Denn sie zahlen zu den seltnen Blumen,
Die nur einmal bluhen.

But ivy is what I call that maiden
with soft words,
with the simple, bright hair,
gently waving brown about her,
with brown, soulful doe's eyes,
who so often stands in tears,
in her tears simply irresistible;
without strength and self-consciousness,
unadorned with secret blossoms,
yet with an inexhaustible, deep
true inner sentience
that under her own power she can
never yank herself up by the roots;
such are born to twine
lovingly about another life:
upon her first love
she rests her entire life's fate,
for she is counted among those rare flowers,
those that only blossom once.

(Translation: Emily Ezust)

Wasserrose/Waterlily

Kennst du die Blumen die marchenhafte
Sagengefeierte Wasserrose?
Sie wiegt auf atherischem schlanken Schafte
DAs durchsicht'ge Haupt, das farbenlose
Sie bluht auf schilfigem Teich im Haine,
Gehutet vom Schwan, der unkreiset sie einsma,
Sie erschliesst sich nur dem MOndenscheine,
mit dem ihr der silberne Schimmer gemeinsam:
so blüht sie, die zaub'rische Schwester der Sterne,
umschwärmt von der träumerisch dunklen Phaläne,
die am Rande des Teichs sich sehnet von ferne,
und sie nimmer erreicht, wie sehr sie sich sehne.
Wasserrose, so nenn' ich die schlanke,
nachtlock'ge Maid, alabastern von Wangen,
in dem Auge der ahnende tiefe Gedanke,
als sei sie ein Geist und auf Erden gefangen.
Wenn sie spricht, ist's wie silbernes
Wogenrauschen,
wenn sie schweigt, ist's die ahnende Stille der
Mondnacht;
sie scheint mit den Sternen Blicke zu tauschen,
deren Sprache die gleiche Natur sie gewohnt
macht;
du kannst nie ermüden, in's Aug' ihr zu schau'n,
das die seidne, lange Wimper umsäumt hat,
und du glaubst, wie bezaubernd von seligem
Grau'n,
was je die Romantik von Elfen geträumt hat.

Do you know the flower, the fantastic
waterlily, celebrated in myth?
On a slim, ethereal stem bobs
its translucent, colorless head;
it blooms by reedy pools in groves,
protected by the swan, who circles it in solitary
vigil;
it opens only in the moonlight
with which it shares its silver glimmer:
thus does it bloom, the magical sister of the star,
idolized for its dreamy, dark tendrils
which by the edge of the pool can be seen from
afar,
never reaching what it years for.
Waterlily, so do I call the slim
maiden with night-dark locks and alabaster cheeks,
with deep foreboding thoughts showing in her eyes
as if they were ghosts imprisoned on Earth.
When she speaks, it is like the silvery rushing of
water;
when she is silent, it is the pregnant silence of the
moonlit night.
She seems to have exchanged radiant expressions
with the stars,
whose language, of the same nature, she has
grown accustomed to.
You can never grow weary of gazing in those eyes
fringed with silky, long lashes,
and you believe, as if blessedly, terrifyingly
bewitched,
whatever the Romatics have dreamed about Elves.

(Translation: Emily Ezust)

Deh vieni, non tardar/Beloved don't delay
(Lorenzo da Ponte)

Giunse alfin il momento
che godrò senza affanno
in braccio all'idol mio.
Timide cure!
uscite dal mio petto;
a turbar non venite il mio diletto!
Oh come par all'amoroso foco
l'amenità del loco,
la terra e il ciel
risponda,
come la notte
i furti miei seconda!

Deh vieni,
non tardar, o gioia bella.
Vieni ove amore
per goder t'appella
finche non spende in ciel
notturna face-
finche l'aria è ancor bruna,
e il mondo tace.
Qui mormora il ruscel,
qui scherza l'aura,
che col dolce susurro
il cor ristaura,
qui ridono i fioretti
e l'erba è fresca.
Ai piaceri d'amor
qui tutto adesca.
Vieni, ben mio,
tra queste piante ascose!
Ti vo' la fronte incoronar
di rose.

The moment which I wil enjoy
without anxiety , in the arms of
my idol, has finally arrived
Timid feelings,
leave my breast;
don't come to disturb
my pleasure!
Oh, how it seems that the amorous passion
the pleasantness of the place,
the earth, and the sky
respond,
as the darkness favors my connivings!

Please come;
don't delay, oh beautiful joy.
Come to where love
calls you to enjoy yourself
until the nocturnal torch doesn't
shone in the sky anymore-
until it's dark again,
and the world is still.
Here the murmurs;
here the breeze, which revives
the heart with its gentle
rustling, plays.
Here little flowers are laughing,
and the grass is fresh.
To the pleasures of love
everything here is enticing.
Come my dear,
among those sheltering trees!
I want to crown your head
with roses

(Translation: Martha Gerhart)

¿Con qué la lavaré?/With what shall I wash?
(anonymous)

¿Con qué la lavaré la tez de la mi cara?
¿Con qué la lavaré? que vivo mal penada.
Lávanse las casadas con agua de limones,
Lavome yo cuitada con penas y dolores.

With what shall I wash the complexion of my face?
With what shall I wash, I who live deeply pained.
The married women wash with water of lemons,
I, grieved, wash myself with pain and suffering.

Vos me matásteis/You have killed me
(anonymous)

Vos me matásteis, niña en cabello,
Vos me habéis muerto.
Riberas de un río ví moza vírgen,
Niña en cabello.
Vos me matásteis, vos me habéis muerto.

You have killed me, girl with flowing hair,
You have made me die.
On the shore of a river I saw a virgin maid,
A girl with flowing hair.
You have killed me, you have made me die.

¿De dónde venís, amore?/From where have you come, love?
(anonymous)

¿De dónde venís, amore?
Bien sé yo de donde.
¿De dónde venís, amigo?
Fuere yo testigo.
Ah ah ah! Bien sé yo de donde!

From where have you come, love?
I know very well from where.
From where have you come, friend?
I was a witness.
Ah ha ha! I know very well from where!

De los álamos vengo, madre/From the poplar grove I've come, mother
(anonymous)

De los álamos vengo, madre,
De ver como los menea el aire.
De los álamos de Sevilla,
De ver a mi linda amiga.

From the poplar trees I've come, mother,
To see how the breeze stirs them.
From the poplars in Seville,
To see my pretty girlfriend.
(Translation: Pawlina Bednarczyk)

Pantomime/Pantomime
(Paul Verlaine)

Pierrot, qui n'a rien d'un Clitandre,
Vide un flacon sans plus attendre,
Et, pratique, entame un pâté.
Cassandre, au fond de l'avenue,
Verse une larme méconnue
Sur son neveu déshérité.
Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois.
Colombine rêve, surprise
De sentir un coeur dans la brise
Et d'entendre en son coeur des voix.

Pierrot, who is nothing like Clitandre,
Empties a flask without further ado,
And, practical fellow, cuts into a paté.
Pierrot, who is nothing like Clitandre,
Empties a flask without further ado.
Cassandre, at the end of the path,
Sheds a concealed tear
Over her disinherited nephew.
That rascal Harlequin schemes
The kidnap of Columbine
And whirls about four times,
And whirls about four times.
Columbine is dreaming, surprised
At sensing a heart caught on the breeze
And at hearing voices in her heart,
And at hearing voices in her heart.
(Translation: Hal Leonard)

En Sourdine/Muted
(Paul Verlaine)

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.
Fondons nos âmes, nos cœurs
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.
Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton cœur endormi
Chasse à jamais tout dessein.
Laissons-nous persuader
Au souffle berceur et doux,
Qui vient à tes pieds rider
Les ondes de gazon roux.
Et quand, solennel, le soir
Des chênes noirs tombera,
Voix de notre désespoir,
Le rossignol chantera.

Calm in the half-day
That the high branches make,
Let us soak well our love
In this profound silence.
Let us mingle our souls, our hearts
And our ecstatic senses
Among the vague langours
Of the pines and the bushes.
Close your eyes halfway,
Cross your arms on your breast,
And from your sleeping heart
Chase away forever all plans.
Let us abandon ourselves
To the breeze, rocking and soft,
Which comes to your feet to wrinkle
The waves of auburn lawns.
And when, solemnly, the evening
From the black oaks falls,
The voice of our despair,
The nightingale, will sing.

(Translation: Emily Ezust)

Mandoline/Mandolin
(Paul Verlaine)

Les donneurs de sérénades
Et les belles écouteuses
Echangent des propos fades
Sous les ramures chanteuses.
C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches.
There is Thyrsis and Amyntas
And there's the eternal Clytander,
And there's Damis who, for many a
Heartless woman, wrote many a tender verse.
Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows,
Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

(Translation: Emily Ezust)

Clair de Lune/Moonlight
(Paul Verlaine)

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques
Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur
Et leur chanson se mêle au clair de lune,
Au calme clair de lune triste et beau,
Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
les grands jets d'eau sveltes parmi les marbres

Your soul is a chosen landscape
charmed by masquers and revellers
playing the lute and dancing and almost
sad beneath their fanciful disguises!
Even while singing, in a minor key,
of victorious love and fortunate living
they do not seem to believe in their happiness,
and their song mingles with the moonlight,
the calm moonlight, sad and beautiful,
which sets the birds in the trees dreaming,
and makes the fountains sob with ecstasy,
the tall slender fountains among the marble statues!
(Translation: Peter Low)

Fantoches/Fantoches
(Paul Verlaine)

Scaramouche et Pulcinella,
Qu'un mauvais dessein rassembla,
Gesticulent noirs sous la lune,
Cependant l'excellent docteur Bolonais
Cueille avec lenteur des simples
Parmi l'herbe brune.
Lors sa fille, piquant minois,
Sous la charmille, en tapinois,
Se glisse demi-nue,
En quête de son beau pirate espagnol,
Dont un [langoureux]1 rossignol
Clame la détresse à tue-tête.

Scaramouche and Pulchinella
met for a mischievous prank,
They made rude gestures under the moon.
Meanwhile, the excellent Dr Bolonais
slowly gathered some simples
Among the brown grass.
Then his daughter, a pretty minx
Under the bushes, slyly
Slid half-naked,
In search for her handsome Spanish pirate,
while an amorous nightingale
clamoured it's distress at the top of it's voice.
(Translation: Douglas Watt-Carter)

Kommt ein schlanker Bursch gegangen/Should a slender fellow come along

(Johann Friedrich Kind)

Kommt ein schlanker bursch gegangen,
blond von locken oder Braun,
hell von Aug und Rot von Wangen
ei, nach dem kann man wohl schau'n!
Zwar schlägt man das Aug auf's Mieder
nach verschämter mädchen Art;
doch verstohlen hebt man's wieder,
wenn's das herrchen nicht gewahrt.
Sollten ja sich Blicke finden,
nun was hat das auch fur noth?
Man wird drum nicht gleich erblinden,
wird man auch ein wenig roth.
Blickchen hin, und Blick herüber,
bis der Mund sich auch was traut.
Er seufzt: Schönste!
Sie spricht: Lieber!
Bald heißt's Bräutigam und Braut.
Immer näher lieber Leutchen,
wollt ihr mich im Kranze seh'n?
Gelt! das ist nettes Bräutchen,
und der Bursch nicht minder schön!

Should a slender fellow come along,
blond haired or dark,
bright eyed and rosy cheeked,
indeed, one may certainly ogle him!
To be sure, one lowers her eyes to her bodice,
in the manner of bashful young girls;
but one raises them again furtively
when the young gentleman isn't watching.
Should they even exchange glances,
now what danger is there in that?
one will not become blind from it,
though one will become a little flushed.
A little glance here and a glance there,
until the mouth also ventures something.
He sighs, "most beautiful one!"
She says, "Dearest!"
Sonn they are bridegroom and bride.
Come closer still folks-
do you want to see me in a bridal wreath?
"Hey, that's a pretty little bride,
and the fellow no less attractive!"

(Translation: Martha Gerhart)

Upcoming Events

March

18 Saturday, 7:00 pm
The University of Alberta
Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William Street, Director
Admission: $10/stud/sen, $15/adult

19 Sunday, 7:30 pm
Jablonski Endowment Fund Raising Recital
Magdalena Adamek, piano
Polonaise-Fantasy, Op 61; Grande Valse Brillante, Op 18: Chopin
Funerailles: Liszt
Fantasy in C Minor, K475: Mozart
Sonata, Op 26: Bartók
Bagatelles, Op 126: Beethoven
Admission: $20/adult/senior, $10/stud

20 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta
Department of Music
Free admission

25 Saturday, 8:00 pm
University Mixed Chorus 62nd Annual Concert
with **The U of A Handbell Ringers**
Robert de Frece, Director
Francis Winspear Centre for Music
Admission: $11/stud/sen, $16/adult
For information, call 428-1414

26 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Concert Choir and **Madrigal Singers**
Michael Massey and Debra Cairns, Conductors
Soloist: **Po-Yuan Ku, saxophone**
Nänie (Song of Lamentation), Op 82; Gesang der Parzen (Song of the Fates): Johannes Brahms
Saxophone Concerto: Henri Tomasi
Symphony No 5: Ralph Vaughan-Williams
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

27 Monday, 8:00 pm
Master of Music Recital
Meghan Bowen, organ
Free admission

29 Wednesday, 5:00 pm
Hear's to Your Health
Marina Hoover, cello
Patricia Tao, piano
Sonata No. 3 in A Major for Cello and Piano, Op. 69: Beethoven
Sonata for Cello and Piano: Strauss
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

*30 Thursday, 8:00 pm
World Music Ensemble
Arab Music Ensemble
Michael Frishkopf, Director
Admission: $10/stud/sen, $15/adult

*31 Friday, 8:00 pm
World Music Ensemble
Indian Music Ensemble
Wasanti Paranjape Director
Admission: $10/stud/sen, $15/adult

April

*1 Saturday, 8:00 pm
World Music Ensemble
West African Music Ensemble
Robert Kpogo, Director
Admission: $10/stud/sen, $15/adult

*You may purchase all *three* World Music Ensemble tickets for the price of two:
3 stud/sen for $20
3 adults for $30

department of Music

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The Northern Alberta Honour Band
and The University of Alberta
Symphonic Wind Ensemble
William Street, Director

Saturday, March 18, 2006 at 7:00 pm

Convocation Hall
Arts Building
University of Alberta

the Bandstand ltd

Program

DEPARTMENT OF
MUSIC

Program

The University of Alberta Symphonic Wind Ensemble

Postcard for Concert Band (1994) — Frank Ticheli (b. 1958)

Concerto for Trombone and Band (1960) — Launy Grondahl (1886-1960)

I. Moderato assai, ma molto maestoso
II. Quasi una Leggenda
III. Finale

Sketches on a Tudor Psalm (1972) — Fisher Tull (1934-1994)

Intermission

Northern Alberta Honour Band

Da Vinci Sketches (2005) — Erik Morales

Hebrides Suite (1957) — Clare Grundman (1913-1996)

1. The Peat-Fire Flame
2. An Eriskay Love Lilt
3. Milking Song
4. The Road to the Isles

Incantation and Dance (1960) — John Barnes Chance (1932-1972)

The University of Alberta Symphonic Wind Ensemble, 2005-2006
William Street, Director

Piccolo
Megan Kan
Adam Ferland

Flute I
Aura Giles
Stefanie Wermann

Flute II
Leigh-Anne Rattray
Elizabeth Hawryluk
Megan Kan
Adam Ferland
Jane Penny

Oboe I & II
Alyssa Miller
Sheri Cohen-Roy

E-Flat Clarinet
Lyndsey Cohen

Clarinet I
Michelle Davies
Nita Sankar

Clarinet II
Ashley Callihoo
Tammy Kam
Mien Jou

Clarinet III
Janna Trace
Lisa Fedan

Bass Clarinet
Ashley Callihoo
Mien Jou

Bassoon I
Lyndsey Cohen

Bassoon II
Michael Paradis

Alto Saxophone I
Daniel Davis

Alto Saxophone II
Thomas Goulet

Tenor Saxophone
Michael Morimoto

Baritone Saxophone
Po-Yuan Ku

Horn I
Olwyn Supeene

Horn II
Jennifer Reimer
Leif Anderson

Horn III
Kathryn Magnan

Horn IV
Jackie Szaszkiewicz

Cornet I
Ryan Frizzell
Ashley Clelland

Cornet II
Calvin Loewen
Janita Burgess

Cornet III
Katherine Janhsen
Sarah Mills
Chelsea Mandrusiak

Trombone I
Erika Hagen

Trombone II
Todd Carson

Trombone III
Monica Walczak

Euphonium
Amy Beinert

Tuba
Devin Cook

Percussion
Shauna Hosegood
Francis Tenorio
Stephen Stone
Ryan Laslop
Rebecca Ho

Piano
Francis Tenorio

Harp
Megan Kan

Northern Alberta Honour Band, 2006

Flute
Blair-Marie Olson
Courtney Capri
Lisa Graham
Wendy Doesburg
Christine Cambridge
Jessica Vaxvick
Courtney Schmode
Kaitlin Cheel
Helen Li
Tyla Day
Katherine Frasr
Morgan Siemens
Chantal Carriere
Rachel Ward
Brittany Whitely

Oboe
Cacilia Gagnon
Cheryl Tams
Yummi Currah

Bassoon
Rachelle Labby

Clarinet
Kim Nolan
Ilona Iampen
Steven Babiuk
Christopher Mann
Kailah Streeter
Rachel Soong
Maggie Danko
Miranda Airriess
Chelsea Hofforth
Lyndsay Bender
Marilyn Young
Brittany Howes

Alto Clarinet
Patrica Chelich

Bass Clarinet
Farrell Siemens

Contra Bass Clarinet
Lauren Jezowski

Alto Saxophone
Breanne Friedt
Jeffrey Dolan
Peter Morley
Sydney Orcheski
Michelle Baril
Justin Massey
Justin Bader
Beth Graff

Tenor Saxophone
Ryan Yusep
Jon Mottram
Dominique Shulhan
Ashley Rypstra

Baritone Saxophone
Jennifer Jacobs
Austin Slevinski
Jamie Steele

Trumpet
Ben Foreman
Adam Franzke
Doran Werner
Lydia Pichurski
Jeff Tees
Kalie Anderson
Kayla Baker
Jill Horbay
Brody Rechlo
Steven Ives
Siobhan Penner
Brad Bos
Ian MacIcom

French Horn
Rachel Erdmann
Katie Kelly
Katie Hogberg
Stephanie Wichuk
Catherine Kirwan
Caitlyn Green

Trombone
Chris Proulx
Curtis Braham
Dimitri Spiess
Kristen Tjostheim
Geoff Cummer
Kaleen Clark

Euphonium
Cindy-Lynn Harper
Borys Tarasenko
Stephanie Woytkiw

Tuba
Brian Louwerse
Justin Lychak
Zan Naqvi

Percussion
Ewan Fortier
Lloyd McLean
Michael Tymko

String Double Bass
Morgan Randall
Steven McPhail
Harma-Mae Smit

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Ashley Clelland, trumpet

Assisted by
Judy Loewen, piano

Sunday March 19, 2006 at 5:00 pm

Program

Rondo for Lifey (1950) — Leonard Bernstein (1918-1990)

Morceau de Concours — Joseph Edouard Barat (1882-1963)

Aria et Scherzo — Alexander Grigoriyevich Arutunian (b. 1920)

Intermission

Sonata (1961) — Flor Peeters (1903-1986)
I. Allegro
II. Aria
III. Finale (Toccata)

It Never Meant Much (2006) — Ashley Clelland (b. 1984)

Cayley Burgess, alto saxophone
Marty Majorowicz, trombone
Steve Tchir, guitar
Josh McHan, bass
Rory Quinn, drums

Straight, No Chaser (r.1955) — Miles Davis (1926-1991)

Cayley Burgess, alto saxophone
Steve Tchir, guitar
Josh McHan, bass
Rory Quinn, drums

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Clelland.

Reception to follow.

Noon-Hour Organ Recital

with Organists
Meghan Bowen
SiuLing Chiu
Philip Chow
Trish Dandy
Troy Lamoureaux
Allison Wonnick
Yoon Park

Monday, March 20, 2006
at 12:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Noon-Hour Organ Recital

Monday, April 10, 2006 at 12:00 pm
Convocation Hall, Arts Building
University of Alberta
Free admission

Student Recitals

Master of Music Recital
Yoon Park, organ
Tuesday, March 21, 2006 at 8:00 pm
For more information contact
kbowen@ualberta.ca

Meghan Bowen, organ
with guest **Troy Lamoureaux**
Monday, March 27, 2006 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta
Free admission

Program

Prelude in G Major, BWV 541 — Johann Sebastian Bach (1685-1750)

Allison Wonnick

Sonata in E Minor, BWV 528 — Johann Sebastian Bach
Andante

Meghan Bowen

Prelude in C Minor, BWV 568 — Johann Sebastian Bach

Troy Lamoureaux

Adagio, BWV 525 — Johann Sebastian Bach

Trish Dandy

Toccata in D Minor, Dorian, BWV 538 — Johann Sebastian Bach

SiuLing Chiu

Nun Danket alle Gott, BWV 657 — Johann Sebastian Bach

Philip Chow

La Nativite du Seigneur,
Dieu Parmi Nous (1935) — Olivier Messiaen (1908-1992)

Yoon Park

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March
21 Tuesday, 8:00 pm
Master of Music Recital
Yoon Park, organ
For more information contact
kbowen@ualberta.ca

26 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta Concert Choir** and
Madrigal Singers
Michael Massey and Debra Cairns, Conductors
Soloist: **Po-Yuan Ku, saxophone**
Nänie (Song of Lamentation), Op 82; Gesang der Parzen (Song of the Fates): Johannes Brahms
Saxophone Concerto: Henri Tomasi
Symphony No 5:
Ralph Vaughan-Williams
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

29 Wednesday, 5:00 pm
Hear's to Your Health
Marina Hoover, cello
Patricia Tao, piano
Sonata No. 3 in A Major for Cello and Piano, Op. 69: Beethoven
Sonata in F Major for Cello and Piano: Strauss
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

*30 Thursday, 8:00 pm
World Music Ensemble
Arab Music Ensemble
Michael Frishkopf, Director
Admission: $10/stud/sen, $15/adult

*31 Friday, 8:00 pm
World Music Ensemble
Indian Music Ensemble
Wasanti Paranjape Director
Admission: $10/stud/sen, $15/adult

April
*1 Saturday, 8:00 pm
World Music Ensemble
West African Music Ensemble
Robert Kpogo, Director
Admission: $10/stud/sen, $15/adult

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3 stud/sen for $20
3 adults for $30

2 Sunday, 3:00 pm
Music at Convocation Hall II
Janet Smith, soprano
Aaron Au, violin
Julie Amundsen, cello
Dave Quinn, clarinet and bass clarinet
Roger Admiral, piano
Phil Hornsey, percussion
Andrij Talpash, conductor
Faculty Composers Concert
False Positives (2004) (Premiere): Laurie Radford
Chasing Twelve O'Clock (2004/5): Andrij Talpash
Retro; Proto (1); Proto (2) (2005) (Premiere); 10M - 5P - 17m (2005): Howard Bashaw
new work (2005/6) (Premiere); A Book from the Harbour (chapter III) (1995); Vorwissen (2004): Paul Steenhuisen
Admission: $15/stud/sen, $20/adult

department of Music

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Convocation Hall

Arts Building
University of Alberta

In Recital

Olwyn Supeene, French horn

Assisted by
Jeremy Spurgeon, piano

Tuesday, March 21, 2006 at 5:15pm

Program

Suite No. 1 in G (ca. 1720) — Johann Sebastian Bach (1685-1750)

Trio in A Minor, Op. 188 (1887) — Carl Reinecke (1824-1910)
- Allegro moderato
- Scherzo - Molto vivace
- Adagio
- Finale - Allegro ma non troppo

Alyssa Miller, oboe

Intermission

Serenade for Tenor, Horn and Strings (1943) — Benjamin Britten (1913-1976)
- Prologue
- Pastoral (Cotton)
- Nocturne (Tennyson)
- Elegy (Blake)
- Dirge (Anonymous 15th Century)
- Hymn (Ben Jonson)
- Sonnet (Keats)
- Epilogue

With guests

WeiHsi Hu, tenor
Ondrej Golias, conductor
Aaron Hryciw, Christina Barry, Jessica Boyd, Natalia Gomez, Ewald Cheung and Emily Comeau, violin
Leanne Dammann and Jeanette Comeau, viola
Anthony Bacon and Kathleen Ludwig, cello
Toscha Turner, bass

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Supeene.

Ms Supeene is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow.

The University of Alberta
presents

Graduation Recital

Yoon Park

Organ

March 21, 2006 at 8PM
Winspear Center

Yoon Park is pursuing a Master of Music Degree in Organ Performance at the University of Alberta under the tutelage of Dr. Marnie Giesbrecht. Former organ teachers include Rachel Alflatt (MMus) and Denis Bédard. She received her Bachelor of Music Degree in Piano Performance from Kei-Myung University, South Korea.

Ms. Park has won several awards, including the Beryl Barns Graduate Memorial Award, the Harry Farmer Scholarship in Organ Performance, the Pamela Farmer Bursary, the Alberta Baroque Ensemble Scholarship and others. She is the winner of the Alberta Baroque Ensemble Concerto Competition (2004), semi-finalist of the RCCO National Organ Playing Competition (2005), and will compete in the final round of the Carlene Neihart International Organ Competition this coming April.

Previously, she has performed at the Stratford Summer Music Festival; as soloist with the Alberta Baroque Ensemble Orchestra, the Edmonton Youth Orchestra and the University Symphony Orchestra; and numerous other solo recitals in Calgary, Edmonton, Ontario, and Vancouver.

program

Toccata & Fugue in D Minor (BWV 565)	J.S. Bach (1685-1750)
Mass for the Parishes (1690) Tierce en Taille	F.Couperin (1668-1733)
Andante in F Major, KV616	W.A. Mozart (1756-1791)
Symphony V in F Minor, op. 42, no. 5 Allegro Vivace	C-M Widor (1844-1937)

Intermission

Prelude & Fugue in D Major (BWV532)	J.S. Bach (1685-1750)
Gospel Preludes Bk2 (1972) Jesus Loves Me	W. Bolcom (1938-)
Fantasie sur "O Canada" pour orgue (2002)	D. Bédard (1950-)
La Nativité du Seigneur (1936) Dieu parmi nous	O. Messiaen (b.1908-1992)

This recital is being presented in partial fulfillment of the requirements for the Master of Music Degree.
Yoon Park is a student of Dr. Marnie Giesbrecht.

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Please remember to turn off beepers, watch alarms, and cellular telephones.

Photography or recording of any kind without advance permission is prohibited.

Out of consideration for the artists and the audience, please note that no one will be seated while music is being performed. Latecomers will be seated at the first appropriate interval.

In recital

Connie McLaws, soprano

March 22, 2006 5:00pm
assisted by Rob Curtis, piano
University of Alberta - Convocation Hall

Programme

Selections from *Messiah* (1741) — George Frideric Handel (1685 – 1759)
- I Know That My Redeemer Liveth
- If God Be For Us

Biblical Songs, op. 99 (1894) — Antonín Dvořák (1841 – 1904)
2. Lord my shield, my refuge and hope art Thou
3. Hear, oh hear my prayer, Lord my God
4. Oh, my shepherd is the Lord

Vedrai, carino (from *Don Giovanni*, 1787) — W. A. Mozart (1756 - 1791)

Intermission

Quia respexit (1735)
(from *Magnificat*, BWV 243)
Seufzer, Thränen, Kummer, Noth (1714)
(from Cantata no. 21) — Johann Sebastian Bach (1685 – 1750)

V'adoro, pupille (from *Giulio Cesare*, 1724)
Và godendo (from *Serse*, 1738) — George Frideric Handel

Selections from *Liederkreis*, op. 39 (1840) — Robert Schumann (1810 – 1856)
1. In der Fremde
2. Intermezzo
3. Waldesgespräch

You are invited to attend a reception in the Arts Lounge
immediately following the performance.

Texts and Translations

I Know that My Redeemer Liveth

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first fruits of them that sleep.

If God Be For Us

If God be for us, who can be against us?
Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Biblical Songs
2. Lord my shield, my refuge and hope art thou

Lord my shield, my refuge and hope art Thou
And in Thy word put I my trust.
Avaunt from me ye who evil do practice.
Thy word is law and I will love the Lord my Saviour.

Lord, give me strength. Keep me from evil.
May my delight be all in Thy commandments ever.
In fear and trembling I stand here in Thy sight.
For I fear Thy judgment, Lord, I fear exceedingly.

3. Hear, oh hear my prayer, Lord my God

Hear, oh hear my prayer, Lord my God and hide not Thyself from my entreaty.
Hear my prayer, oh hear my prayer. To the voice of my mourning give ear,
Oh Lord, hear my prayer.

Pained and sore is my heart, the fear of death lies heavy upon me
And terror hath encompassed me.

And thus I spake: Oh, had I wings like a silver dove, I would fly far away and be at rest.
Ah, far would I fly and rest me. The wilderness my home would I make.
I would escape far from the storm winds, tempest or the fear of death.

4. Oh, my shepherd is the Lord

Oh, my shepherd is the Lord, I shall not want, shall want for nothing.
In the soft pastures green, and beside waters clear He leadeth me.
He restoreth my soul, leadeth me in the paths where I shall glorify His name.
Even though I must walk through the valley of the shadow of death,
I shall fear no evil for Thou art with me now.
And Thy rod and Thy staff, they shall comfort me.

Vedrai, carino

Vedrai, carino, se sei buonino,
che bel rimedio ti voglio dar.
È naturale, non da disgusto,
e lo speziale non lo sa far.
È un certo balsamo che porto addosso.
Dare tel posso, se il vuoi provar.
Saper vorresti dove mi sta?
Sentilo battere, toccami qua.

You will see, my dear, if you'll be good
the cure I have for you!
It's natural; it won't give you any disgust
though no apothecary can prescribe it.
It's a certain balm I carry with me
which I can give to you, if you'll try it.
Do you want to know where I keep it?
Then feel it beating—put your hand here.
(translation: Camila Argolo Freitas Batista)

Quia respexit

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent.

For he has regarded the lowliness of his
handmaid: behold, henceforth all generations
shall call me blessed.

Seufzer, Thränen, Kummer, Noth

Seufzer, Thränen, Kummer, Noth,
ängstlich Sehnen, Furcht und Tod
nagen mein beklemmtes Herz,
ich empfinde Jammer, Schmerz.

Sighs, tears, sorrow, need,
anxious longing, fear and death
gnaw at my troubled heart,
I feel ruefulness and pain.
(translation: Rob Curtis)

V'adoro, pupille

V'adoro, pupille, saette d'amore,
le vostre faville son grate nel sen.
Pietose vi brama il mesto mio core,
ch'ogn'ora vi chiama l'amato suo ben.

I adore you, eyes, lightning bolts of love,
your sparks are welcome in my breast.
My sad heart desires you to be compassionate,
My heart, which at every hour calls you its
dearest beloved.
(translation: Rebecca Burstein)

Và godendo

Và godendo vezzoso e bello
Quel ruscello la libertà.
E tra l'erbe con onde chiare
Lieto al mare correndo và.

Joyously and graciously ripples
That free-flowing brooklet,
And with clear waves it runs through the grass
Gaily toward the sea.

Liederkreis, op. 39
1. In der Fremde
Aus der Heimat, hinter den Blitzen rot

Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,
Es kennt mich dort keiner mehr.

From the direction of home, beyond the red
flashes of lightning
There come clouds,
But Father and Mother are long dead,
No one there knows me anymore.

Wie bald, ach wie bald kommt die stille Zeit,

Da ruhe ich auch, und über mir
Rauscht die schöne Waldeinsamkeit,
Und keiner kennt mich mehr hier.
(Josef von Eichendorff)

How soon, ah how soon will that quiet time come,
When I too shall rest, and over me
the beautiful forest's loneliness shall rustle,
And no one here shall know me anymore.
(translation: Emily Ezust)

2. Intermezzo

Dein Bildnis wunderselig
Hab ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund'.

Mein Herz still in sich singet
Ein altes schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig zieht.
(Eichendorff)

Your blissful, wonderful image
I have in my heart's depths;
it looks so freshly and joyously
at me in every moment.

My heart sings mutely to itself
an old, beautiful song
that soars into the air
and hastens to your side.
(translation: Emily Ezust)

3. Waldesgespräch

Es ist schon spät, es ist schon kalt,
Was reitest du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ dich heim!

„Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin."

So reich geschmückt ist Roß und Weib,
So wunderschön der Junge Leib,
Jetzt kenn ich dich – Gott steht mir bei!
Du bist die Hexe Lorelei.

„Du kennst mich wohl – vom hohem Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald."
(Eichendorff)

It is already late, it is already cold;
why do you ride alone through the wood?
The wood is vast and you are alone,
you fair bride! I will lead you home.

"Great are the deceit and cunning of men;
my heart has broken for pain.
The forest horn strays here and there,
O flee! You do not know who I am."

So richly decked are mount and lady,
so wondrously fair the young form;
now I recognize you – God stand by me!
You are the witch Loreley.

"You recognize me well – from the lofty cliffs
my castle gazes down into the Rhine.
It is already late, it is already cold –
You shall never again leave this wood."
(translation: Emily Ezust)

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Aura Giles, flute

Assisted by
Judy Loewen, piano

Wednesday, March 22, 2006 at 8:00 pm

Program

Madrigal (date unknown)	Phillippe Gaubert (1879-1941)
Sonate (1957) Allegro Giocoso Grave Allegro Vivace	Jindrich Feld (b. 1925)

Intermission

Thoughts (1969)	Thom David Mason (b. 1941)
Sonata, Op. 94 (1943) Moderato Scherzo: Presto Andante Allegro con brio	Sergei Prokofieff (1891-1953)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Giles.

Ms Giles is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Jason Lang Memorial Scholarship, The Lloyd Thomas Award in Music, and The Alberta Baroque Music Society Scholarship.

Reception to follow in the Arts Lounge.

In Recital

Meera Varghese, soprano

Assisted by
Rachel Stefan, piano

Friday, March 24, 2006 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

St. John Passion (1735) — Johann Sebastian Bach (1685-1750)
- 13. Ich folge dir gleichfalls
- 63. Zerfliesse, mein Herze

Lieder, Op. 7 (1825) — Fanny Mendelssohn Hensel (1805-1847)
1. Nachtwanderer
2. Erwin
3. Frühling
4. Du bist die Ruh
5. Bitte
6. Dein ist mein Herz

Der Mond kommt still gegangen, Op. 13, No. 5 (1842) — Clara Schumann (1819-1896)

Mondnacht, op. 39 no. 5 (1840) — Robert Alexander Schumann (1810-1856)

Mein Stern (1846) — Clara Schumann

Mein schöner Stern!, Op. 101, No. 4 (1849) — Robert Alexander Schumann

Intermission

Caro nome - Rigoletto (1851) — Giuseppe Verdi (1813-1901)

Quatre chansons de jeunesse — Claude Debussy (1862-1918)
1. Pantomime (1882)
2. Clair de lune (1881)
3. Pierrot (1882)
4. Apparition (1884)

S'il est un charmant gazon (1847)
Comment disaient-ils (1847)
Oh! quand je dors (1842)
— Franz Liszt (1811-1886)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Varghese.

Ms Varghese is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Peace River Pioneer Memorial Scholarship in Music, a Universiade '83 Undergraduate Scholarship in Fine Arts and a Faculty of Arts Leadership Award.

Translations of Texts

Ich folge dir gleichfalls
I follow thee also with steps
that are joyful,
And will not leave thee,
My life, my light.
Assist thou the path
And yet do not cease,
Thyself to draw me, to push me,
and to entreat!
(Translation, Sydney Grammar School)

Zerfliesse, mein Herze
Dissolve, my heart
In floods of tears
In honour of the highest!
Tell to the world and to heaven,
Your sorrow
Thy Jesus is dead!
(Translation: Sydney Grammar School)

Nachtwanderer
I wander through the quiet night;
the moon floats so secretly and gently,
often out from a dark cover of clouds.
And here and there in the valley
a nightingale awakens
but then all is gray and still again.
O wonderful nightsong
from distant parts - the rushing of a stream
and the soft shuddering in the dark trees
confuse my thoughts.
My clamorous singing here
is only like a cry from my dreams.
My singing is a cry,
only a cry from my dreams.
(Text: Josef von Eichendorff, Translation: Emily Ezust)

Erwin
You are wilting, sweet roses -
my love could not sustain you.
Bloom for hopelessness then,
for he whose soul is breaking from sorrow!
I think mournfully of those days
when I hung on you, angel,
waiting for your first little bud
and going to my garden early;
Every blossom, every fruit
I carried to your feet;
and before your countenance,
hope throbbed in my heart.

Erwin (cont'd)
Bloom for him who waits for your first bud,
going to his garden early;
alas, I think mournfully of those days
when I hung on you, my angel.
(Text, Johann Wolfgang von Goethe;
Translation, Emily Ezust)

Frühling
Above the garden and across the sky
I heard migrating birds passing;
that meant that spring was in the air;
below, things are already beginning to bloom.
I could rejoice, I could weep -
I feel as though it cannot be!
Old wonders appear again
with the moonlight.
And the moon and stars say it,
and in a dream the grove murmurs it,
and the nightingales sing it:
she is yours! She is yours!
(Text: Josef von Eichendorff; Translation: Emily Ezust)

Du bist die Ruh
You are peace,
The mild peace,
You are longing
And what stills it.
I consecrate to you
Full of pleasure and pain
As a dwelling here
My eyes and heart.
Come live with me,
And close
quietly behind you
the gates.
Drive other pain
Out of this breast
May my heart be full
With your pleasure.
The tabernacle of my eyes
by your radiance
alone is illumined,
O fill it completely!
(Text : Friedrich Rückert, Translation: Lynn Thomson)

Bitte
Linger on me, dark eyes -
exert your entire power,
somber, mild, dream-like,
unfathomably sweet night.
With your magic darkness
take from me this world,
so that above my life
you alone will float forever and ever
(Text: Nikolaus Lenau, Translation: Emily Ezust)

Dein ist mein Herz
Yours is my heart,
my pain is your own
and all the joy that blasts it;
yours is the forest,
with all the branches,
all the blossoms, and the songs.
Yours is my heart,
my pain is your own;
the best prize that I may hope to carry off,
with songs that captured my heart,
is one word to me that they delighted you,
one mute glance,
that they moved you.
(Text: Nikolaus Lenau, Translation: Emily Ezust)

Der Mond kommt still gegangen
The moon so peaceful rises
with all its golden shine,
here sleeps in lovely glitter
the weary earth below.
And on the breezes waft down
from many faithful hearts
true loving thoughts by the thousand
upon the sleeping ones.
And down in the valley, there twinkle
the lights from my lover's house;
but I in darkness still look out -
silent - into the world.
(Text: Emanuel von Geibel,
Translation, David Kenneth Smith)

Mondnacht
It was as if the sky
Had quietly kissed the earth,
So that in a shower of blossoms
She must only dream of him.
The breeze wafted through the fields,
The ears of corn waved gently,
The forests rustled faintly,
So sparkling clear was the night.

Mondnacht (cont'd)
And my soul stretched
its wings out far,
Flew through the still lands,
as if it were flying home.
(Text: Josef von Eichendorff, Translation: Emily Ezust)

Mein Stern
O star of mine, I gladly watch,
When still in ocean the sun is sinking,
Your golden eye winks with faithful comfort
In my dark night!
O star of mine, from distance far,
You are a herald of loving greetings,
O let your beams give me thirsty kisses
In yearning night!
O star of mine, do tarry long,
And smiling travel on starlight's feathers,
In dreams appear as my friend's bright angel
In his dark night.
(Text: Friedrich Anton Serre,
Translation, David Kenneth Smith)

Mein schöner Stern
My fair star! I beg you,
do not let your cheerful light
be clouded by the mists within me;
but rather let the mists within me,
fair star, be transfigured into light.
My fair star! I beg you,
do not sink down to earth
because you still se me here below;
but rather raise me up into the heavens,
fair star, where you already are.
(Text: Friedrich Rückert, Translation: Decca)

Caro nome
Gualtier Maldè...name of my beloved,
brand this loving heart!
Sweet name, you who made my heart
throb for the first time,
you must always remind me
the pleasures of love!
My desire will fly to you
on the wings of thought
and my last breath
will be yours, my beloved.
(Text: Francesco Maria Piave,
Translation: Guia K. Monti)

Pantomime
Pierrot, who is no Clitandre,
Empties a flask without more ado
And, practical fellow, starts on a pie.
Cassandre, at the end of the avenue,
Sheds an unobserved tear
Over his disinherited nephew.
That scamp of a Harlequin schemes
The abduction of Columbine
And pirouettes four times.
Columbine dreams, surprised
To feel a heart in the breeze
And to hear voices in her heart.
(Text: Paul Verlaine, Translation: Lionel Salter)

Clair de lune
Your soul is a chosen landscape
charmed by masquers and revellers
playing the lute and dancing and almost
sad beneath their fanciful disguises!
Even while singing, in a minor key,
of victorious love and fortunate living
they do not seem to believe in their happiness,
and their song mingles with the moonlight,
the calm moonlight, sad and beautiful,
which sets the birds in the trees dreaming,
and makes the fountains sob with ecstasy,
the tall slender fountains
among the marble statues!
(Text: Paul Verlaine, Translation: Peter Low)

Pierrot
Dear old Pierrot, at whom the crow gazes,
Having finished with Harlequin's wedding,Goes
dreamily along the Boulevard du Temple.
A young girl in a loose blouse
Vainly provokes him with her roguish eyes;
And yet the white moon,
Mysterious and smooth,
With bull-like horns, makes him
Her dearest delight, ogling
Her friend, Jean Gaspard Debureau.
(Text: Théodore Faullin de Banville,
Translation, Lionel Salter)

Apparition
The moon was melancholy.
Weeping seraphim
Dreaming, bow in hand,
among the calm of the misty flowers,
drew from dying viols
White sobs gliding
over the blue of their corollas.
It was the blessed day of your first kiss.
My daydream, intent on torturing me,
Was wittingly intoxicated
by the scent of sadness
That, even without regret
and without disappointment,
The plucking of a dream
leaves in the plucker's heart.
So I wandered,
my eyes riveted to the old paving-stones,
When you appeard to me,
laughing, in the street
And in the evening
with the sun in your hair,
And I thought I saw the fairy
capped with light who, long ago,
in my spoilt child's sweet slumbers,
Passed by, always letting white bouquets
Of scented stars snow down
from her half-closed hands.
(Text: Stéphane Mallarmé,
Translation: Lionel Salter)

S'il est un charmant gazon
If there's a lovely grassy plot
watered by the sky
where in every season
some flower blossoms,
where one can freely gather
lilies, woodbines and jasmines...
I wish to make it the path
on which you place your feet.
If there is a dream of love
scented with roses,
where one finds every day
something gentle and sweet,
a dream blessed by God
where soul is joined to soul...
oh, I wish to make it the nest
in which you rest your heart.
(Text: Victor Hugo, Translation: Peter Low)

Comment disaient-ils
"How," asked the men,
"can we flee the Spanish police
in our small boats?"
"Row," replied the women.
"How," asked the men,
"can we forget strife,
misery and danger?"
"Sleep," replied the women.
"How," asked the men,
"can we enchant beautiful women
without love potions?"
"Love," replied the women.
(Text: Victor Hugo, Translation: Faith J Cormier)

Oh! Quand je dors
Oh, when I sleep, approach my bed,
as Laura appeared to Petrach;
and as you pass, touch me with your breath...
at once my lips will part!
On my glum face, where perhaps
a dark dream has rested for too long a time,
let your gaze lift it like a star...
at once my dream will be radiant!
Then on my lips, where there flits a brilliance,
a flash of love that God has kept pure,
place a kiss, and transform from angel into
woman...
at once my soul will awaken!
(Text: Victor Hugo, Translation: Emily Ezust)

Meera Varghese is in her fourth and final year of the Bachelor of Music program at the University of Alberta, majoring in Voice Performance. She has performed across Canada as a vocalist, flautist and pianist, in venues such as the Alberta Scene Festival (National Arts Centre, Ottawa) and the closing ceremonies for the 2001 Canada Summer Games in London. Meera's recent opera roles include Susanna in *The Marriage of Figaro* (University of Alberta), Mabel in *The Pirates of Penzance* (Festival Place Theatre), Miss Pinkerton in *The Old Maid and the Thief* (University of Alberta), Lucy in *The Telephone* (Opera Nuova), and Mustardseed in *A Midsummer Night's Dream* (Opera Nuova). Meera has worked as a Musical Director, Conductor, Piano Accompanist, and Artistic Director for numerous musical theatre productions in Ontario and Alberta. She is also an accomplished Bharatanatyam (Classical Indian Dance) performer, choreographer and instructor, and currently teaches dance classes for Campus Recreation at the University of Alberta. Meera has received the 2002 Speake Gold Medal for Voice (top score in Canada) as well as the Peace River Pioneer Memorial Scholarship in Music, the Beryl Barns Memorial Scholarship in Music, the Varagur Vaikunta and Sarada Srinivasan Award for Indian Music, and the Carol Connors Excellence Award for Performing Arts.

Upcoming Events

March
26 Sunday, 8:00 pm
University Symphony Orchestra
with **University of Alberta**
Concert Choir and **Madrigal Singers**
Michael Massey and Debra Cairns, Conductors
Soloist: **Po-Yuan Ku, saxophone**
Nänie (Song of Lamentation), Op 82; Gesang der Parzen (Song of the Fates): Johannes Brahms
Saxophone Concerto: Henri Tomasi
Symphony No 5: Ralph Vaughan-Williams
Francis Winspear Centre for Music
Admission: $15/stud/sen, $20/adult

28 Tuesday, 8:00 pm
Contempo
Pierrot Lunaire: Arnold Schoenberg
Free admission

29 Wednesday, 5:00 pm
Hear's to Your Health
Marina Hoover, cello
Patricia Tao, piano
Sonata No. 3 in A Major for Cello and Piano, Op. 69: Beethoven
Sonata for Cello and Piano: Strauss
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

*30 Thursday, 8:00 pm
World Music Ensemble
Arab Music Ensemble
Michael Frishkopf, Director
Admission: $10/stud/sen, $15/adult

*31 Friday, 8:00 pm
World Music Ensemble
Indian Music Ensemble
Wasanti Paranjape Director
Admission: $10/stud/sen, $15/adult

April
*1 Saturday, 8:00 pm
World Music Ensemble
West African Music Ensemble
Robert Kpogo, Director
Admission: $10/stud/sen, $15/adult

*You may purchase all *three* World Music Ensemble tickets for the price of two:
3 stud/sen for $20
3 adults for $30

2 Sunday, 3:00 pm
Music at Convocation Hall II
Janet Smith, soprano
Aaron Au, violin
Julie Amundsen, cello
Dave Quinn, clarinet and bass clarinet
Roger Admiral, piano
Phil Hornsey, percussion
Andrij Talpash, conductor
Faculty Composers Concert
False Positives (2004) (Premiere): Laurie Radford
Chasing Twelve O'Clock (2004/5): Andrij Talpash
Retro; Proto (1); Proto (2) (2005) (Premiere); 10M - 5P - 17m (2005): Howard Bashaw
new work (2005/6) (Premiere); A Book from the Harbour (chapter III) (1995);
Vorwissen (2004): Paul Steenhuisen
Admission: $15/stud/sen, $20/adult

2 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, Choral Conducting
Program will include works by Wolfgang Amadeus Mozart, Orlando Gibbons, William Byrd, Orlando di Lasso, Johann Sebastian Bach, Johannes Brahms and others
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please visit our Website: www.ualberta.ca/music or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Daniel Davis, saxophones

Assisted by
Sylvia Shadick-Taylor, piano
and the
U of A Saxophone Quartet

Saturday, March 25, 2006 at 3:00 pm

Program

Prélude, Cadence et Finale(1956) — Alfred Desenclos (1912-1971)

Elégie et Rondeau (1961) — Karel Husa (1921)

Billie (2003) — Jacob ter Veldhuis (b. 1951)

Intermission

Quatuor (1964) — Alfred Desenclos
- Allegro non troppo
- Andante
- Poco largo, ma risoluto; Allegro Energico

U of A Saxophone Quartet
Po-Yuan Ku, soprano
Cassandra Anvik, alto
Daniel Davis, tenor
Kim Cochrane, baritone

Scaramouche (1939) — Darius Milhaud (1892-1974)
- Vif
- Modéré
- Brazileira

Caprice en forme de valse (1950) — Paul Bonneau (1918-1995)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Davis.

Reception to follow.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Elizabeth Hawryluk, flute

Assisted by
Judy Loewen, piano

Saturday, March 25, 2006 at 5:00 pm

Program

Andante in C Major, K. 315 (1778)	Wolfgang Amadeus Mozart (1756-1791)
Concerto in G Major I. Allegro assai II. Arioso e mesto III. Presto	Johann Joachim Quantz (1697-1773)
Essay (1971)	Louis Applebaum (1918-2000)
Sonata for Flute and Piano (1957) 1. Allegretto malincolico 2. Cantilena 3. Presto giocoso	Francis Poulenc (1899-1963)

Reception to follow.

In Recital

Jonathan Ayers, baritone

Assisted by
Jeremy Spurgeon, piano

Saturday, March 25, 2006
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

From *Old Maid and the Thief* (1939) — Gian Carlo Menotti (b. 1911)
- When the air sings of summer

Three Shakespeare Songs, Op. 6 (1905) — Roger Quilter (1877–1953)
- I. Come away death
- II. O mistress mine
- III. Blow, blow, thou winter wind

From *Faust* (1859) — Charles Gounod (1818–1893)
- Avant de quitter ces lieux

Don Quichotte à Dulcinéé (1932–33) — Maurice Ravel (1875–1937)
- I. Chanson romanesque
- II. Chanson épique
- III. Chanson à boire

Intermission

From *Five Gambling Songs* (1930s) — John Jacob Niles (1892–1980)
- The rovin' gambler
- The gambler's lament

From *Old American Songs I* (1950) — arr. Aaron Copland (1900–1990)
- The boatmen's dance
- The dodger

From *Folksong Arrangements*, British Isles volumes 3 & 5 (1948, 1961) — arr. Benjamin Britten (1913–1976)
- The foggy, foggy dew
- The brisk young widow
- O waly, waly
- The Lincolnshire poacher

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree (Performance) for Mr Ayers.

Mr Ayers is a recipient of The Richard Eaton Singers Scholarship in Voice, a Beryl Barns Memorial Award (Undergraduate), a Peace River Pioneer Memorial Scholarship in Music, and a Louise McKinney Scholarship for Outstanding Academic Achievement.

Translations of Texts

Avant de quitter ces lieux

O, holy medal
Which comes to me from my sister,
On the day of battle,
To guard against death,
Stay on my heart.

Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven
My sister I entrust.
Deign from all danger
Always, always to protect her,
This sister, so dear,
Deign from all danger to protect her,
Deign to protect her from all danger!

Delivered from a sad thought,
I will go in search of glory,
Glory in the midst of enemies,
The first, the bravest,
In the heat of the fray,
I will go to do combat for my country,
And if, to him, God calls me back,
I will watch over you loyally,
Oh, Marguerite!

Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven,
I entrust my sister!
Oh King of Heaven, look down on her,
Protect Marguerite, King of Heaven!

Translation by Lea Frey

Don Quichotte à Dulcinée

I. Chanson romanesque

If you told me the eternal turning
Of the world, offended you.
I would send Panza:
you would see it motionless and silent.

If you told me you were bored by
the number of stars in the sky.
I would tear the heavens apart,
Erase the night in one swipe.

If you told me that the, now
Empty space, doesn't please you.
Chevalierdieu, with a lance at hand
I would fill the passing wind with stars.

But, my Lady, if you told me
that my blood is more mine, then yours.
That reprimand would turn me pale!
And, blessing you, I would die.

Oh, Dulcinée!

II. Chanson épique

Dear Saint Michael, who gives me the chance
to see my Lady and to hear her.
Dear Saint Michael who gracefully choose me
to please and defend her.
Dear Saint Michael will you decend
With Saint George to the altar
Of the Virgin in the blue mantle.

Bless my sword, with a beam from heaven
And his equal in purity
And his equal in pity
As in modesty and chastity:
My Lady.

O Great Saint George and Saint Michael
The angel who guards my watch
My sweet Lady, so much like you
Virgin in the blue mantle.
Amen.

III. Chanson à boire

Fig for the bastard, illustrious Lady
Who, for loosing me in your sweet eyes
Tells me that love and old wine
Put my heart and soul in mourning.

I drink
To pleasure!
Pleasure is the only goal,
To which I go straight... when I've drunk !

Fig for the jealous, dark-haired mistress,
who moans, who cries and swears
Always being the pallid lover,
Watering down his intoxication

I drink
To pleasure!
Pleasure is the only goal,
To which I go straight... when I've drunk !

Translation by Marty Lucas

UNIVERSITY OF ALBERTA

FACULTY OF ARTS

Song of the Fates

Sunday 26 March 2006 at 8 pm

Francis Winspear Centre for Music

EDMONTON JOURNAL

WINSPEAR CENTRE

7:10 pm Pre-concert Introduction: David Cook

Program

The University of Alberta Concert Choir, Madrigal Singers and University Symphony Orchestra
Debra Cairns and Michael Massey, Conductors

Gesang der Parzen, Op 89 (1882) — Johannes Brahms (1833-1897)

Concerto for Alto Saxophone and Orchestra (1949) — Henri Tomasi (1901-1971)
- Andante - Allegro
- Cadence - Allegro
- Giration finale

Soloist **Po-Yuan Ku, saxophone**

Nänie, Op 82 (1881) — Johannes Brahms

INTERMISSION

Symphony No 5 in D Major (1943) — Ralph Vaughan Williams (1872-1958)
1. Preludio (moderato)
2. Scherzo (presto)
3. Romanza (lento)
4. Passacaglia (moderato)

After receiving his Bachelor degree in Geography at National Taiwan University in 1996, **Po-Yuan Ku** started to pursue studies in music. He received his Artist Certificate in Saxophone Performance in 2000 and the degree of Master of Art in Saxophone Performance in 2002 from Bowling Green State University in Ohio under the tutelage of Dr John Sampen. Since 2003, he has been pursuing a Doctor of Music degree in Saxophone Performance at the University of Alberta under the supervision of Dr William Street.

Po-Yuan Ku has been an active saxophonist across Taiwan, United States and Canada, including performances in NASA Conferences (North American Saxophone Alliance) and in the Saxophone Symposiums of the US Navy Band. He is the winner of the 2005 University of Alberta Orchestra Concerto Competition.

Gesang der Parzen

Es fürchte die Götter
Das Menschengeschlecht!
Sie halten die Herrschaft
In ewigen Händen,
Und können sie brauchen,
Wie's ihnen gefällt.

Der fürchte sie doppelt
Den je sie erheben!
Auf Klippen und Wolken
Sind Stühle bereitet
Um goldene Tische.

Erhebet ein Zwist sich,
So stürzen die Gäste,
Geschmäht und geschändet
In nächtliche Tiefen,
Und harren vergebens,
Im Finstern gebunden,
Gerechten Gerichtes.

Sie aber, sie bleiben
In ewigen Festen
An goldenen Tischen.
Sie schreiten vom Berge
Zu Bergen hinüber:
Aus Schlünden der Tiefe
Dampft ihnen der Atem
Erstickter Titanen,
Gleich Opfergerüchen,
Ein leichtes Gewölke.

Es wenden die Herrscher
Ihr segnendes Auge
Von ganzen Geschlechtern,
Und meiden, im Enkel
Die ehmals geliebten,
Still redenden Züge
Des Ahnherrn zu sehn.

So sangen die Parzen;
Es horcht der Verbannte,
In nächtlichen Höhlen,
Der Alte die Lieder,
Denkt Kinder und Enkel
Und schüttelt das Haupt.

Song of the Fates

It fears the gods,
this race of mankind!
For they hold dominion
over them in their eternal hands,
and can demand
what they please of us.

Doubly so should those fear them
who have been exalted by them!
On cliffs and clouds
stools stand ready
around golden tables.

If a dispute arises,
the guests are pitched down,
abused and shamed,
into the deep dark of night;
and they wait futilely,
bound in the dark,
for justice to be served.

But they [the gods] remain
at their eternal feast
at the golden tables.
They stride from mountain
to mountain, up above:
from the abysses of the deep
steams the breath
of suffocating Titans,
like a burnt offering,
a light mist.

The rulers turn away
their blessed eyes
from entire races of people,
avoiding with revulsion the sight of
those formerly beloved and
silently-speaking features
of our ancestors.

So sang the Fates;
the banished one listens
in his night-dark lair
to the songs of the ancient ones,
thinks of his children and
grandchildren
and shakes his head.

Nänie

Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget,
Nicht die eherne Brust rührt es
des stygischen Zeus.
Einmal nur erweichte die Liebe
den Schattenbeherrscher,
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk.
Nicht stillt Aphrodite dem schöne Knaben
die Wunde,
Die in den zierlichen Leib grausam
der Eber geritzt.
Nicht erretet den göttlichen Held
die unsterbliche Mutter,
Wenn er, am skäischen Tor fallend,
sein Schicksal erfüllt.
Aber sie steigt aus dem Meer mit allen
Töchtern des Nereus,
Und die Klage hebt an
um den verherrlichten Sohn.
Siehe, da weinen die Götter,
es weinen die Göttinnen alle,
Daß das Schöne vergeht,
daß das Vollkommene stirbt.
Auch ein Klaglied zu sein
im Mund der Geliebten, ist herrlich,
Denn das Gemeine geht klanglos
zum Orkus hinab.

Elegy

The beautiful, too, must die! That
which subjugates men and gods
does not stir the brazen heart
of the stygian Zeus.
Only once did love melt
the Lord of Shadows,
and just at the threshold,
he strictly yanked back his gift.
Aphrodite does not heal the
beautiful boy's wound,
which the boar ripped cruelly
in that delicate body.
Neither does the immortal mother
save the divine hero
when, falling at the Scaean Gate,
he fulfills his fate.
She ascends from the sea with all
the daughters of Nereus,
and lifts up a lament
for her glorious son.
Behold! the gods weep;
all the goddesses weep,
that the beautiful perish,
that perfection dies.
But to be a dirge on the lips of
loved ones can be a marvelous
thing;
for the whole of humanity
goes down to Orcus in silence.

Program Notes

Gesang der Parzen and Nänie
Johannes Brahms

Known as a composer of four symphonies, two piano concertos, a broad variety of chamber music and other instrumental works, Brahms is also known as a composer of both *a cappella* and choral-orchestral masterpieces. The largest of these combined-force pieces, and the best known, is his *Deutsches Requiem*, written between 1857 and 1868. Brahms also wrote five smaller works for choir and orchestra between the years of 1868 and 1882. Perhaps the best known, or at least the most often performed, of these is his *Alto Rhapsodie*, op 53 (1869). Three other of these choral-orchestral works are richly deserving of being better known: *Schicksalslied*, op 54 (1868-71), performed by the U of A orchestra and choirs at the Winspear Centre in the spring of 2004, and tonight's two pieces, *Gesang der Parzen*, op 89 and *Nänie*, op 82.

Brahms spent many years studying the works of past masters such as Bach and Palestrina. Indeed, he amassed an extensive library of old scores and treatises from various sources (now housed at the Society of the Friends of Music in Vienna). His study of these older styles is evident in his own choral style through its rich textural tapestry combined with a "new" harmonic language. His choral writing is referred to by some as "blending intellect and emotion, mind and heart, for the satisfaction of singer and listener alike".

Gesang der Parzen (Song of the Fates) was written in 1882 and is the last choral-orchestral work written by Brahms. For the text of this masterpiece he chose a poem by Goethe which invokes mythological figures. Based on the Priestess's monologue in Goethe's *Iphigenie auf Tauris*, this passage describes the chasm between the exalted gods in the heights, and the victims of the Fates, oppressed mankind, below. The opening line of text ("Let mankind fear the gods") is set in a brooding, ominous way through the sparse scoring for timpani, bassoons, horns, celli and bass, and it is this mood of foreboding that permeates the work; the normally hopeful Brahms gives no respite from the Fates in this piece! Goethe's poetry provides a wonderful vehicle for the composer to create expressive musical depiction (predominantly in the orchestra) of the crags on which the gods live, the hurling of disliked guests to their fate in the chasms below, and of vapours of stifled gods wafting upwards from the dark chasms. It is an artfully crafted work of dramatic proportions and emotional depth.

Nänie (Song of Lamentation) has been referred to as "a profound but reposeful lamentation that seldom strays from the major key". It was written out of compassion for the loss of one of Brahms's friends, the painter Anselm Feuerbach, who died in 1880. Brahms's musical tribute to his friend was completed in 1881. Schiller's poem from which Brahms took his text, is a sad lament that "even beauty must die". In it the poet describes the death of not just humans, but of mythological figures too—Eurydice, Adonis, Achilles—and the mourning of the loved ones left behind—gods, goddesses and mortals. The work is written in an ABA form, the first section of which (A) presents long, arching melodies. These melodies serve not only as songs of lamentation but also as reflections of the beauty of those who are taken away in death. The second (B)

section provides contrast through meter (4/4), through a more intricate rhythmic layering, through more homophonic choral writing and generally greater chromaticism, all of which dramatically portray the anguished mourning of those who are left behind. Brahms returns to the opening long arching melodies of the first section (A) to set the final line of poetry ("To be even a song of lamentation in the mouth of the beloved is glorious") and in so doing provides through his music reassurance and comfort for those who are left to mourn. Perhaps the sense of hope and comfort that is suggested in these words is what inspired Brahms to set the work largely in a major key.

The performance of these two choral works is dedicated to the memory of Pearl Cairns (September 17, 1917—November 16, 2005).

Notes by Debra Cairns

Concerto for Saxophone and Orchestra
Henri Tomasi

As we say of elderly people who have retained their youthful spirit, the music of Henri Tomasi "ages well". The composer, a Corsican by birth, lived in Southern France and died almost 25 years ago. He was a man with a strong passion for life, for nature, and for strong contrasts. A seasoned artist, he was given to deep reflection and his astonishingly tonal works are full of luminosity and an energy which speak volumes about his ability to express so intensely the human experience.

TOMASI never accepted merely to create art for art's sake. As did his Romantic predecessors, he composed uncomplicated and often programmatic music. His compositions are dense, bathed in southern sunshine, joyfully descriptive and rich in rhythmic detail. His melodies are expressed concisely. His is a clearly defined music, as unpretentious and warmly welcoming as his beloved Southern France.

In the Concerto for Saxophone, composed in 1949 at the request of Claude DELVINCOURT and dedicated to Marcel MULE, it is less the virtuosity of the soloist that interests the composer than the expressiveness and sensitivity of this superbly lyrical instrument. The emotionally charged meditation of the solo instrument in the fist part of the work, where a long cadenza expresses doubt and incertitude, transforms into a musical orgy of frenzied exuberance. The soloist and the orchestra are both absorbed into this atmosphere of bacchanalian exuberance which the composer creates so brilliantly through his amazingly colourful timbres, his contrasting tensions and his intense rhythms.

Notes by Jean-Marie Londeix
Translation: Anna Street

Symphony No 5 in D Major
Ralph Vaughan Williams

Vaughan Williams relaxed into a more peaceful musical frame of mind during the period just before the outbreak of World War II. In those years he wrote *The Bridal Day*, his *Five Variants of "Dives and Lazarus"*, the *Serenade to Music* and began work on his *Fifth Symphony* which in mood and character is the reverse of its strident predecessor (the Fourth). The work uses several themes from an earlier work, an opera on John Bunyan's *The Pilgrim's Progress*. When the Symphony was first played at a Promenade Concert on June 24, 1943, it was assumed that the composer, at 71, had his eye on heaven but he was soon to shatter any such beliefs with his *Sixth Symphony*; and never again in a symphony-and there were four still to come-did he call for so small an orchestra.

The *Fifth Symphony* is dedicated to Jean Sibelius but resemblances in style and method between the two composers are not obvious although each begins his fifth symphony with a horn call. Played in D major by two horns above an octave on cellos and basses, this call, and the short aspiring phrase on the violins are the two elements that are expanded and developed throughout the movement. An allegro middle section is more troubled and dominated by a three-note figure containing a flattened second which is repeated like a warning by one woodwind instrument after another. After a noble recapitulation the warning-note and the horn call have the last word. The uneasy Scherzo is placed second and is a swift-moving short movement, with at least five themes or motives, irregular in rhythm and contrasting in mood. It is like music for a ballet of hobgoblins, gargopyles and other fantastic creations. Originally the Romanza slow movement was headed in the manuscript by a quotation from Bunyan: "Upon that place there stood a cross and a little below a sepulchre. Then he said: He hath given me rest by his sorrow and life by his death." In the opera the Pilgrim sings these words to the English horn melody, which is the first subject of this movement. A less tranquill section follows, hesitant and leading to an agitated animato passage which in the opera represents Pilgrim's cries of "Save me, Lord". The beautiful movement ends with a solo violin and solo horn meditating on what has passed.

The Passacaglia theme is announced by cellos and repeated ten times, with variations, before trombones have a vigorous counter-melody. A scherzando folk-dance variation of the main theme generates an elaborate passage of counterpoint which is terminated by the return of the horn-call from the first movement. In the Coda the strings display the benedictory aspect of the counter-melody in a murmur of alleluias and a mood of serene radiance.

Notes by Michael Massey

The University of Alberta Concert Choir, 2005-2006
Debra Cairns, Conductor

Soprano
Jennifer Bennett
Laura Buckwold
Chelsea Christensen
Catherine Davis
Janeil Funk
Danielle Germain
Meggie Greene
Apryl Hewlett
Stephanie James
Erica Knutson
Amanda Koenig
Jessie Krushel
Alex Malayko
Kelly Moffet
Erin Passmore
Emilijana Plancak
Eve Richardson
Emily Smit

Alto
Lauren Andres
Lisa Bromley
Lisa Brownie
Lana Cuthbertson
Christine Eggert
Jane Freeman
Olivia Harvey
Nicole Hudson
Verda Law
Allison Luff
Gillian McGinn
Kirstin Robillard
Carly Seibold
Sima Shamsi
Shannon Sutherland
Akiko Tani
Stephanie Wong
Melody Yong

Tenor
Jeremy Block
Ian Bonyun
Jonathan Hamill
Lincoln Ho
Rover Lai
Ryan Payne
Erich Welz
Alvin Yung

Bass
Dax Biondi
Michael Brown
Stephen Brown
Philip Chow
Alto Lo
Stewart Mawdsley
Ross McDonald
Gaelen Pierce
Carson Powell
Dadi Sverrisson
Jordan Van Biert
Marcus Wasnea

Honorary Member
Josephine Funaro

University of Alberta Madrigal Singers, 2005-2006
Leonard Ratzlaff, Conductor

Soprano
Suzanne Abele
Dawn Bailey
Irene Bosma
Shannon Brink
Trish Dandy
Kimberley Denis
Amy Gartner
Jill Hoogewoonink
Alison Kilgannon
Brynn MacDonald
Constance McLaws
Kripa Nageshwar
Gillian Scarlett

Alto
Taryn Boston
Jeanie Casault
Angela Chiang
Tamara Guillaume
Kristel Harder
Bronwen Harvey
Erin Hooper
Natalie Hreczuch
Sara Mills
Laura Pauls
Sima Shamsi

Tenor
David Archer
Alex Eddington
Ryan Herbold
WeiHsi Hu
Nathan Létourneau
Michael Litchfield
Caleb Nelson

Bass
Jonathan Ayers
Kyle Carter
Rob Clark
Rob Curtis
Brendan Lord
Damon MacLeod
Adam Sweet
Mark Tolley
Jordan Van Biert
Anthony Wynne

University Symphony Orchestra
Michael Massey, Conductor

Violin I
Alissa Cheung+
Sabrina Steed+
Amy Kao
Martine denBok
Maria Barton
Aldo Aguirre Camacho
Natalia Gomez Perez
Corinne Ludwig

Violin II
Carmen Yuen*
Justin McKibbin
Quinn Grundy
Rebecca Guigui
Rebecca Meltzer
Gunilla Eineke
Daniel Gervais
Vania Poon

Viola
Leanne Dammann*
Jeanette Comeau*
Charlene VandenBorn
Robin Leicht
Ken Heise

Cello
Martin Kloppers*
Caitlin Smith
Anthony Bacon
Karyn Robertson
John Fedor
Jeff Faragher
Kathleen Ludwig

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Mark Radosh*
Jonathan Hickle
Ted Tessier
Roxanne Nesbitt
Thomas Martin

Flute
Aura Giles*
Adam Ferland
Leigh-Anne Rattray

Oboe
Alyssa Miller*
Matt Jaffray

English Horn
Amber Torguson*

Clarinet
Michelle Davies*
Tammy Kam

Bass Clarinet
Ashley Callihoo*

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Horn
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Alden Lowrey*

Timpani
Ryan Laslop*

Percussion
Ryan Laslop*
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Harp
Laura Neeland*

+ Co-Concertmasters
* Principal(s)

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THE FATH GROUP

DEPARTMENT OF
MUSIC

Upcoming Events

March
29 Wednesday, 5:00 pm
Hear's to Your Health
Marina Hoover, cello
Patricia Tao, piano
Sonata No. 3 in A Major for Cello and Piano, Op. 69: Beethoven
Sonata in F Major for Cello and Piano: Strauss
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre
Free admission

31 Friday, 3:00-4:30 pm
Lecture with guest **Melanie Turgeon**
Professor, The King's University College
"From Secular to Sacred in Alfred Schnittke's Choral Output"
Fine Arts Building 1-29
Free admission

*30 Thursday, 8:00 pm
World Music Ensemble
Arab Music Ensemble
Michael Frishkopf, Director
Admission: $10/stud/sen, $15/adult

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World Music Ensemble
Indian Music Ensemble
Wasanti Paranjape Director
Admission: $10/stud/sen, $15/adult

April
*1 Saturday, 8:00 pm
World Music Ensemble
West African Music Ensemble
Robert Kpogo, Director
with **Wajjo Drummers and Dancers**
Admission: $10/stud/sen, $15/adult

*You may purchase all *three* World Music Ensemble tickets for the price of two: 3 stud/sen for $20
3 adults for $30

2 Sunday, 3:00 pm
Music at Convocation Hall II
Janet Smith, soprano
Aaron Au, violin
Julie Amundsen, cello
Dave Quinn, clarinet and bass clarinet
Roger Admiral, piano
Phil Hornsey, percussion
Andrij Talpash, conductor
Faculty Composers Concert
False Positives (2004) (Premiere): Laurie Radford
Chasing Twelve O'Clock (2004/5): Andriy Talpash
Retro; Proto (1); Proto (2) (2005) (Premiere); 10M - 5P - 17m (2005): Howard Bashaw
new work (2005/6) (Premiere); A Book from the Harbour (chapter III) (1995); Vorwissen (2004): Paul Steenhuisen
Admission: $15/stud/sen, $20/adult

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Master of Music Recital
Kimberley Denis, Choral Conducting
Program will include works by Wolfgang Amadeus Mozart, Orlando Gibbons, William Byrd, Orlando di Lasso, Johann Sebastian Bach, Johannes Brahms and others
Free admission

3 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

6 Thursday, 3:30 pm-5:30 pm
Piano Masterclass
Visiting Artist **Kent McWilliams**
Free admission
For more information, call 492-8113

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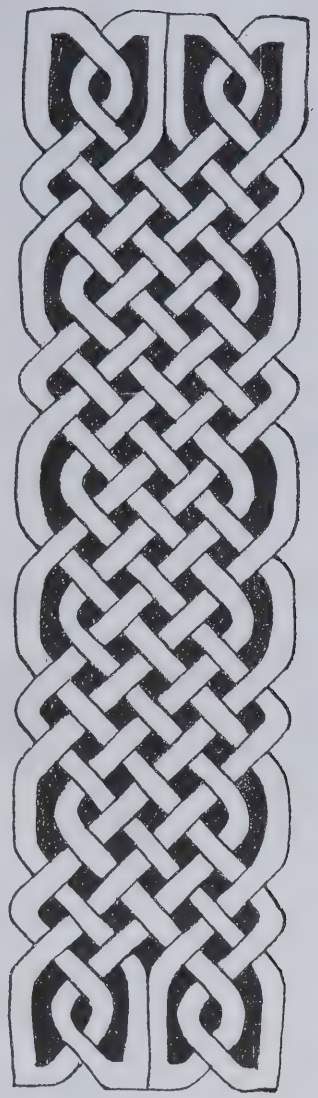
Please note: All concerts and events are subject to change without notice. Please visit our Website: www.ualberta.ca/music or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



SLAINTE!

TOTUM SUSTINERE POTEST

Meghan Bowen

organ

Monday, March 27, 2006

8:00 pm

Convocation Hall,

University of Alberta Campus

DEPARTMENT OF MUSIC

Totum Sustinere Potest

Sonata in A-major, op. 65, no. 3
- Con moto maestoso — F. Mendelssohn
- Andante tranquilo — (1809-1847)

Sonata in E-minor, BWV 528
- Andante — J.S. Bach
- Un poco allegro — (1685-1750)

Prelude and Fugue in C-minor, BWV 568 — J.S. Bach

Troy Lamoureaux, organ

Suite du Second Ton
- Prélude — J.-A. Guilain
- Duo — (?-1739)
- Basse de Trompette

Trois Esquisses pour orgue
- Introduction et Toccata — D. Bédard
- Intermezzo — (b. 1952)
- Final

Meghan Bowen is a recipient of the Beryl Barns Graduate Memorial Award.

Recording is not permitted without written consent o the performer(s).

DEPARTMENT OF MUSIC

Arts Building
Convocation Hall
University of Alberta

CONTEMPO

Tuesday, March 28, 2006 at 8:00 pm

Program

Thoughts (1975) — Thom Mason (b. 1942)

Aura Giles, flute

Játékók (1991) — György Kurtág (b. 1926)

Roger Admiral, piano

Pierrot Lunaire, Op. 21 (1912) — Arnold Schonberg (1874-1951)

Part 1
- Mondestrunken
- Colombine
- Der Dandy
- Eine blasse Wascherin
- Valse de Chopin
- Madonna
- Der kranke Mond

Part 2
- Nacht (Passacaglia)
- Gebet an Pierrot
- Raub
- Rote Messe
- Galgenlied
- Enthauptung
- Die Kreuze

Part 3
- Heimweh
- Gemeinheit
- Parodie
- Der Mondfleck
- Serenade
- Heimfahrt (Barcarole)
- O alter Duft

Kripa Nageshwar, sprechstimme (Part 1)
Meera Varghese, sprechstimme (Part 2)
Erika Vogel, sprechstimme (Part 3)
Aura Giles, flute
Michelle Davies, clarinet
Ashley Callihoo, bass clarinet
Sabrina Steed, violin
Leanne Dammann, viola
Caitlin Smith, cello (Part 1)
Anthony Bacon, cello (Part 2)
Jeff Faragher, cello (Part 3)
Yoon Kwak, piano

This recital is presented as part of the Music X39 Chamber Music course at the University of Alberta.

Hear's to your Health

Marina Hoover, cello
Patricia Tao, piano

Wednesday, March 29, 2006
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

Program

Sonata No. 3 in A Major, Op. 69 (1808) — Ludwig van Beethoven (1770-1827)

I. Allegro ma non tanto
II. Scherzo: Allegro molto
III. Adagio cantabile - Allegro vivace

Sonata in F Major, Op. 6 (1883) — Richard Strauss (1864-1949)

I. Allegro con brio
II. Andante ma non troppo
III. Finale: Allegro vivo

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.

A native of Edmonton, **Marina Hoover** began cello studies with Colin Ryan. She then studied under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale with Aldo Parisot. She was the founding cellist of the St. Lawrence String Quartet which rocketed to international prominence after winning the Banff International String Quartet competition and the Young Concert Artists auditions. For four years she was the Artist-in-residence at Stanford University, where she codirected the string program. She has been a visiting artist-in-residence and visiting Professor of Cello at the University of Toronto. After thirteen years with the St. Lawrence, she began teaching chamber music at the Northwestern University School of Music, serving as a member of their ensemble in residence, the Chicago String Quartet. She also appears as a regular guest cellist with Chicago Chamber Musicians.

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

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Contempo
Pierrot Lunaire: Arnold Schoenberg
Free admission

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Professor, The King's University College
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Free admission

Please donate to Campus Food Bank

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Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

أهلا وسهلا

The University of Alberta Arab Music Ensemble

directed by Michael Frishkopf

presents

a spring concert

featuring music of Algeria, Lebanon, Egypt, Iraq, and Iran

Thursday, March 30, 2006
Convocation Hall, University of Alberta

Program

Bilafrah. Composition by Ziad Rahbani (b. 1956, Lebanon).

Taqsim on the Ud (lute). Improvisation by Samir Hussein.

Dulab Nahawand. Traditional Arab heritage.

Sama`i Nahawand. Composition by Dr. Ali Jihad Racy (b. 1943, Lebanon).

Shoore Asheghaneh. Composition by Morteza NeyDavood (1900-1990), text by Freydoon Moshiri (1926-2001), Iranian. Featuring Elaheh Ahmadi (voice), and Kioumars Poorhaydari (tonbak).

Ya Banat Iskandariyya. Traditional Egyptian heritage.

Nassem alayna al-hawa. Composition and text by Asi Rahbani (1923-1986) and Mansur Rahbani (b. 1925), Lebanese.

Taqsim on the org. Improvisation by Michael Frishkopf.

Longa Riyad. Composition by Riyad al-Sunbati (1906–81), Egyptian.

Ah Ya Lally. Traditional Egyptian heritage. Featuring Tarek Sherif.

Intermission

Dulab Bayyati. Traditional Arab heritage.

Taqsim on the Ud (lute). Improvisation by Samir Hussein.

Sama`i Bayyati. Traditional Arab heritage.

Habbaytak. Composition by Ziad Rahbani; text by Joseph Harb (b. c1945).

The Dumbek. Composition by Steven Byrne; dance by Viraj.

Lamma Bada (muwashshah). Traditional Arab heritage.

Ya Rayah. Traditional Algerian heritage. Featuring Samira ElAtia.

Foug al-Nakhal. Traditional Iraqi heritage. Featuring Nadia Massoud and Amal Kheder.

Taqsim on the Ud. Improvisation by Samir Hussein.

Saba Samir. Traditional Arab heritage.

Dulab and taqasim Bayyati. Traditional Arab heritage. Featuring Nadir Bellahmer, Jessica Keyes, Michael Frishkopf, and Samir Hussein.

Ah ya hilw. Composition by Sayyid Darwish (1892-1923), Egyptian. Featuring Samira ElAtia.

al-Hilwa Di. Composition by Sayyid Darwish. Featuring Samira ElAtia and Nadia Massoud.

Ah Ya Zayn. Traditional Arab heritage. Featuring Omer Mohamed.

أهلا وسهلا

Performers:

Amal Kheder: Vocals
Ben Ragosin: Vocals
Cari Friesen: Clarinet
Elaheh Ahmadi : Vocals, percussion
Helmy Sherif: Percussion
Hesam Mahmoudi: Tar (Persian lute)
Isis Gumbs: Vocals, percussion
Jessica Keyes: Nay (reed flute)
Karim Gillani: Vocals, percussion
Kathleen Yearwood: Vocals, percussion
Kioumars Poorhaydari: Tonbak (Persian goblet drum)
Mahyar Hadji Salimi: Tonbak
Martha Steenstrup: Vocals, percussion
Michael Frishkopf: Org ("oriental" synthesizer)
Mohamed Salama: Vocals
Nadia Massoud: Vocals
Nadir Bellahmer: Violin
Niyati Dhokai: Violin
Omer Mohamed: Ud (lute)
Saba Salehyar: Vocals, percussion
Samir Hussein: Ud (lute)
Samira ElAtia: Vocals, percussion.
Soraya Hafez: Vocals
Stella Marangu: Vocals, percussion
Steven Byrne: Vocals, percussion
Tarek Sherif: Vocals, percussion
Veronica Pacheco: Vocals, percussion
Viraj Wanigasekera: Dance

Sponsored by the University of Alberta Department of Music, the Canadian Centre for Ethnomusicology, and folkwaysAlive. For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit:

www.ualberta.ca/MUSIC
www.ualberta.ca/ETHNOMUSICOLOGY/
folkwaysalive.onware.ca

DEPARTMENT OF
MUSIC

WORLD MUSIC

INDIAN MUSIC ENSEMBLE CONCERT

Wasanti Paranjape, Director
Seema Ganatra, Assistant Director

Friday, March 31, 2006 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Opening Remarks
Wasanti Paranjape

The Many Faces of Raga Kafi

Alap: Vocal Improvisation that outlines the particular notes of the raga and their characteristic progression.
Wasanti Paranjape, voice
Meera Varghese, tanpura

Thumri: Piya to manat nahin (My beloved will not listen to me), a classical rendition of a romantic song
Wasanti Paranjape, voice
Regula Qureshi, sarangi
Ojas Joshi, tabla
Meera Varghese, tanpura

Sargam, Sthai and Antara of Raga Kafi
Orchestral Piece

Folk Song: *Nacho Nacho* (Dance! Dance!)
Introduced by **Niyati Dhokai**
Full Ensemble

Folk Song: *Jab dil ko satave gam, tu chher sakhi sargam* (When I get depressed, sing me a scale)
Introduced by **Shainoor Samji**
Full Ensemble

Instrumental duos with *jhala* and *tihai* (a triple cadential pattern)
Sitar and sarangi, violin and veena

Short Intermission

Sitar Class Presentation
Introduced by **Sharmila Mathur, Instructor**

Tabla Class Presentation
Introduced by **Ojas Joshi, Instructor**

Advance Vocal Class Presentation
Introduced by **Wasanti Paranjape**

Sitar performance in raga Manj Khamaj
Seema Ganatra and Meera Varghese, sitar
Ojas Joshi, tabla

Jugalbandi in raga Bhairavi
Sharmila Mathur, sitar
Ojas Joshi, tabla

Indian Music Ensemble
Wasanti Paranjape, Director
Seema Ganatra, Assistant Director

Orchestra
Wasanti Paranjape, harmonium and voice
Regula Qureshi, sarangi
Sharmila Mathur, sitar
Nadeem Ali, sitar
Niyati Dhokai, violin
Daniel Gervais, violin
Priya Iyer, veena
Raji Amarnath, veena
Amar Amarnath, mridangam
Ojas Joshi, tabla

Tabla students
Brayton Key
Diana Ko
Corey Rolph
Ildiko Spisak
Jon Luckhart
Katie Davidson
Katrina Campos
Mark Workman
Tara Talwar

Vocal students
Jessica Cobb
Karim Gillani
Nadim Merali
Shainoor Samji
Shannon Robbins
Sri Krishna Priya Iyer
Niyati Dhokai

Sitar students
Adam Zier Vogal
Christine Oro
Daniel Gervais
Gary Meyers
Kevin Aronyk
Mike Robertson
Theo Mathien

World Music
Summer Courses
10-28 July 2006

Join us!

Music 102 Introduction to World Music
LEC B1 MTWRF 1030 1245 FAB 2 28
Three week class commencing week of July 10

Music X44 West African Music Ensemble
Meeting for Departmental consent
will be held at first class
LCL B1 MTWRF 1400 1615 FAB 2 7
Director Robert Kpogo
Instructors Robert Kpogo, Wisdom Agorde
Master Drummer David Descheneau

The **West African Music Ensemble** studies the polyphonic and polyrhythmic music of West Africa with a particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music., all members participate as dancers, singers and drummers. The West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's " World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group. For more information, please contact

Robert Kpogo, email: rkpogo@shaw.ca,
rkpogo@ualberta.ca
Wisdom Agorde, email: wagorde@ualberta.ca
or the Department of Music,
Fine Arts Building 3-82, Telephone: 492-0602

DEPARTMENT OF
MUSIC

WORLD MUSIC

WEST AFRICAN MUSIC ENSEMBLE CONCERT

Robert Kpogo, Director
Wisdom Agorde, Assistant Director

Saturday, April 1, 2006 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Welcome — Dr. Kwasi Amenu-Tekaa (Master of Ceremony)
Dance 1— Atsiagbekor
Wajjo African Drummers
Nugbedodo (Courtship) Dance Drama
Greetings — Dr John Akabutu (Ghanaian Consular General)

Intermission (10 Minutes)

Gahu
Founder short address — Dr Michael Frishkopf
Drumming Interlude
Glitotoza (Story telling festival)
Gota and Boboobo

West African Music Ensemble, 2005-2006
Robert Kpogo, Director
Wisdom Agorde, Assistant Director
David Descheneau, Master Drummer
Stella Marangu, Teaching Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with a particular focus on the Music of Ewe people of Ghana. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Members

Justin Bairnes	Michael Chen
Katrina Campos	Barbie Cheng
Jessica Cobb	Angela Chiu
Carinna Friesen	Humphrey Correia
Ryan Frizzel	Yue Deng
Lauren Jervis	Angela Huang
Gimja Kiros	Verda Law
Babil Pobee	Chia-Ming (James) Lee
Candace Rogers	Po-Rong (Eric) Lee
Timothy Smith	Vanessa Lin
Christina Thirnbeck	Gloria Lipski
Megan Vorster	Aik-Shah (Eric) Ng
Adrian Wilson	Jennifer Chiang
Lok Stephen Bao	Suk (Esther) Wong
Marilyn Huston	Steven Byrne

Wajjo African Drummers
Formed in 1990, WAJJO African Drummers and Dancers introduce traditional African music to a Western audience and create through collaboration with musicians from other ethnic backgrounds and indigenous musical tradition that is a reflection of Canada's rich cultural diversity.

Dances
Atsiagbekor/Agbekor is a contemporary version of the Ewe traditional war dance. The movements of the present day version of this dance are mostly in platoon formation. Reconnaissance, surprise attack and hand to hand combat are the stylized forms of the modern version of this dance. The main dance is fast paced and draws upon battle maneuvers for certain episodes, such as planning the attack, advancing and retreating. The modern version of Atsiagbekor is performed for entertainment at social gatherings and at cultural presentations.

Gahu/Agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon return to Ghana. In the language of the creators, Gahu/Agahu means "airplane"--in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including Egun, Yoruba, Ewe, French, and English.

Gota was originally a dance for medicine men of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

Boboobo is the most popular social music and dance of the Central and Northern Ewe of Ghana and Togo. This music and dance, also known as Agbeyeye [New Life], or Akpese [Music of Joy], emerged from a town called Kpando in the Volta Region of Ghana during the independence struggle between 1947 and 1957. Boboobo is derived from an older circular dance called Konkoma. Although this music was initially confined to a few towns and villages in central and northern Eweland, it has now spread to all Ewe speaking territories in Ghana and Togo. Boboobo means to bend over, lean over or get down and refers to the body movements of the dancing.

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DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Leigh-Anne Rattray, flute

Assisted by
Judy Loewen, piano
Christine Eggert, piano
Sherri Roy, oboe

Sunday, April 2, 2006 at 5:00 pm

Program

Concerto in a minor for flute and piano — Michel Blavet (1700-1768)
I. Allegro
II. Gavotte I and II
III. Allegro

Sonata for Flute and Piano, Op. 14 (1959-61) — Robert Muczynski (b. 1929)
I. Allegro deciso
II. Scherzo
III. Andante
IV. Allegro con moto

Intermission

Le Merle Noir, pour flûte et piano (1951) — Oliver Messiaen (1908-1992)

Sonata for Flute, Oboe and Piano (1968) — Madeline Dring (1923-1977)
I. Allegro con brio
II. Andante semplice
III. Allegro giocoso

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree of Ms Rattray.

Ms Rattray is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Jason Lang Memorial Scholarship.

Reception to follow in the Fine Arts Building Lounge, Room 3-92.

Music at Convocation Hall

Music at Convocation Hall II

Janet Smith, soprano
Aaron Au, violin
Julie Amundsen, cello
Dave Quinn, clarinet and bass clarinet
Roger Admiral, piano
Phil Hornsey, percussion
Andrij Talpash, conductor

Sunday, April 2, 2006
2:15 pm *Pre-Concert Introduction*
by **Howard Bashaw**
Paul Steenhuisen
Andriy Talpash
Main floor, Convocation Hall
3:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Proto (1); Proto (2); Retro (2005) — Howard Bashaw (b. 1957)

Roger Admiral, piano

False Positives (2004-2006) — Laurie Radford (b. 1958)

Philip Hornsey, percussion
Roger Admiral, piano

A Book from the Harbour, Chapter III (1995) — Paul Steenhuisen (b. 1965)

1. deprive, remain
2. television
3. gossamer veins and veils
4. ad everything (the ranking sleeve)
5. aimed pod 3
6. four small words
7. live, liberty, and fruit of the loom
8. i have no time
9. never-sung song: the entire NEA budget is equal to the cost of one F-22 fighter jet (422 planned)
10. stone leaflet

Janet Smith, soprano
Roger Admiral, piano

Intermission

Chasing Twelve O'Clock (2005-2006) — Andriy Talpash (b. 1974)

Vorwissen (2005) — Paul Steenhuisen

Aaron Au, violin
Julie Amundsen, violoncello
Roger Admiral, piano

10M-5P-17m (2004) Howard Bashaw

I Meccanico Eccentrico, Leading Inanity (p.s.)
II On Shifting Ground
III Prelude, Chimes
IV Counter-Linear Continua III
V Postlude, Chimes
VI Tempo Collage
VII Sulky Obsess
VIII Xylophone, for the
IX Piano, for the (hommage à Messiaen)
X fill this ....

Aaron Au, violin
Julie Amundsen, violoncello
Dave Quinn, clarinet and bass clarinet
Philip Hornsey, percussion
Roger Admiral, piano
Andriy Talpash, conductor

Program Notes
Complied by Niyati Dhokai

Laurie Radford
Composer Laurie Radford creates music for diverse combinations of instruments and voices, electroacoustic music, and for performers in interaction with computer-controlled signal processing of audio and video. His music has been performed and broadcast throughout North and South America, Europe and Asia. He is a frequent performer in his many works for instruments and computer and has received commissions and performances from ensembles and soloists such as Le Nouvel Ensemble Moderne, Ensemble contemporain de Montréal, Esprit Orchestra, Ensemble Résonance, code d'accès, GroundSwell, New Music Concerts, Pro Coro Canada, Caput Ensemble, Innovations en concert, Jean-François Houle, François Guay, Laura Wilcox, Jean-Guy Boisvert, Ianza-Sheppard Duo, Trio Fibonacci, Trio Phoenix, Duo Kovalis, the Penderecki and Molinari String Quartets, Logos Foundation, and the Winnipeg, Calgary, Edmonton and Montréal Symphony Orchestras.

Radford's work has been presented at festivals including the rESOund Festival of Contemporary Music (Edmonton), Biennale MusMix (Montréal), the Biennale Musique en scène (Lyon), Cantai Festival of Dance and Music (Taipei), Miami New Music Festival (Florida), Musica Viva (Coimbra, Portugal), Happening New Music Festival (Calgary), Rien à voir (Montréal), MusiMars (Montréal), San Francisco Tape Music Festival, Festival Encuentros (Argentina), Jornadas de Música Elektroakustika (Spain), Semaine Internationale de Cuenca pour la Musique Contemporaine (Ecuador), Discoveries Series (Aberdeen), Cutting Edge Series (London, UK), SAN Expo (Manchester). His music has been broadcast on CBC, Radio-Canada, Radio-France, Polish State Radio, the NHK Japanese Broadcasting Corporation and Radio Nacional de Espana (Spain).

Radford's music has received awards from SOCAN, the International Composers' Competition "Kaszmierz Serocki" (Warsaw), and the Winnipeg Symphony Orchestra's New Music Festival Composers' Competition. He is the recipient of numerous SOCAN Composer Residency Awards and been supported in his work by the Canada Council for the Arts, le Conseil des arts et des letters du Québec, the Manitoba Arts Council, the Alberta Foundation for the Arts, and l'Association Française pour les Actions Artistiques.

Laurie Radford studied composition, electroacoustic music and music technology at Brandon University, The University of British Columbia, and McGill University. Further studies include residencies at The Banff Centre for the Arts (Canada), Les Ateliers UPIC (Paris), and the Darmstadt Ferienkurse für Neue Musik (Germany).

Radford has taught electroacoustic music and composition at Concordia University (Montréal), Bishop's University (Lennoxville), McGill University (Montréal), the University of Alberta (Edmonton) and the Domaine-Forget (Québec). He is currently Senior Lecturer of electroacoustic music and composition at City University (London, UK).

***False Positives* (2004-06)**
Evoc I Hit Evoc II Paradoodle Evoc III Bluster Evoc IV Roll Evoc V
Here we go… big breath… adoption, affirmation, accumulation, calculation, combination, decision, deliberation, extension, evaluation, formulation, fermentation, gestation, hesitation, integration, manipulation, negotiation, opposition, proposition, permutation, rejection, repetition, simulation, tension, variation… These are some of the states that one inhabits and actions that one engages in singly and often simultaneously during the act of composition. These states and actions are navigated and focused by way of a series of tests that indicate as clearly as possible "the way" forward. The title of the work, *False Positives*, refers to a method of testing that erroneously assigns an improper value to a test subject due to insufficiently exact methods of testing. It also refers to cases in which attempts to filter out unwanted email (i.e. spam) instead result in the suppression of legitimate messages. The intentions invested in a piece of music by the composer and in the performance by the performer are ultimately tested by the listener. The outcome of this test is unpredictable and provides this triumvirate of composer, performer and listener with a malleability that is the life-blood of the art. Many of the above states and actions figure overtly or covertly in the relationship between the piano and percussion in *False Positives* with the subtitles of the work identifying the evocative characteristics of the instrumentation as a source of material, gesture and formal design.

False Positives was commissioned by Duo Kovalis (Roger Admiral - piano, Philip Hornsey – percussion) with funding from the Alberta Foundation for the Arts.

---Laurie Radford

Paul Steenhuisen
Paul Steenhuisen was raised in Vancouver by parents from The Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Dr. Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris). He has received more than a dozen national and international awards for his work, and was laureate of the Governor General of Canada Gold Medal as the outstanding student in all faculties at UBC (1990).

Between 1998 and 2000, Paul Steenhuisen was composer in residence with the Toronto Symphony Orchestra, and began an active schedule of commissions and performances with Canada's most prominent orchestras, chamber ensembles, and soloists, as well as leading musicians from around the world, including Klangforum Wien, the Austrian Radio Philharmonic, Benny Sluchin, Irvine Arditti, and the Hilliard Ensemble. Equally proficient with computers and acoustic instruments, he also contributes to various magazines and journals, primarily in the form of interviews with other composers.

***A Book from the Harbour, Chapter III* (1995)**
A Book from the Harbour is an ongoing collection of songs written at intervals of a minimum of 2 years. I imagine one day compiling them together, as a diary of an ever-changing perspective - on songs, the voice, words and music. *Chapter I* dates from 1987, and is concerned with (and for) animals, including humans. *Chapter II* is about reflection, and makes brief reference to Chapter I and selected other song cycles. *Chapter III (11 micro-songs)*, has two alternating and conflicting strands; intimate love songs vie with obstacle songs, songs of external pressure. The disparate forces gradually interleave, competing and overlapping from the outset until the central song (#6), after which they retreat and divide again. Though conceived as a cycle, in every instance at least 1 of the 11 songs is omitted, so the cycle remains incomplete. Chapters II and III are written for and dedicated to Elizabeth Skillings.

---Paul Steenhuisen

Andriy Talpash
Andriy Talpash is an active composer, educator and saxophonist. He has composed works for several ensembles and soloists, includingContinuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, *Conseil des arts et des lettres du Québec*, and the Canadian Broadcasting Corporation (CBC). Some awards include: first prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition *Queezinart--hocket in a blender*; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece *HWY 2*. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June, 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master-classes with Louis Andriessen and Etienne Rolin. His recently completed doctoral dissertation composition for orchestra and choir, *Duma pro Slipykh*, is scheduled for performances and recording sessions in Ukraine in the fall of 2006.
Dr Talpash is currently teaching music composition, theory, history, and orchestration at the University of Alberta.

***Chasing Twelve O'Clock* (2005-2006)**
Chasing Twelve O'Clock is a casually ephemeral query into the manner in which we experience the passing of time; in particular how we perceive 'twelve o'clocks' and what they have come to symbolize. Twice a day, 12:00 passes without ceremony, but subtly imposes its significance. It marks shifts between ante meridiem and post meridiem, more specifically lunchtimes and bedtimes, and perfect times for deadlines. Whatever one does in life, it seems as though we have a need to race impatiently toward a new day or toward our 1-hour (unpaid) lunch break. Why else does the electronic clock flash 12:00 and not some other time?

"Half our life is spent trying to find something to do with the time we have rushed through life trying to save." --Will Rogers, *New York Times, Apr. 29, 1930, US humorist & showman (1879 - 1935)*

---Andriy Talpash

Paul Steenhuisen
***Vorwissen* (2005)**
The bedrock of *Vorwissen* is the retrograde/palindrome problem. In a temporal medium such as music, retrogradation is a concept or sensation, but ultimately an artificial distortion of time. Presenting material forward and then backward creates a central fulcrum of energy around which material is outwardly distributed. Movement is made from the beginning toward the centre point (without knowledge of its location or existence), followed by the journey away - tracing unrealistically backward through the material while time moves forward (a 1 2 3 2 1 statement of materials competing against time's momentum of 1 2 3 4 5 6 7 8 9...). The mercurial conflict between forward and implied backward motion is like two flints being rubbed together, their friction both complex and inflammatory, outward and inward.

As well, the contrapuntal overlapping and superposition of normal-form and retrograded materials highlights the issue of objectivity. Material presented simultaneously in opposite directions (as in Bach's "crab" canons) implies a predetermination outside of the work. Otherwise, how would one know the location of the middle and end points that are folded over one another? Simultaneous and varying attenuations of the primary material heighten the stress of the objectivity, and the conflict with time's forward momentum.

In a page right out of history, the plethora of retrogradation in Bach's music is matched only by the palindromes of Olivier Messiaen. Both are devoutly religious composers, and therein rests the problem that for years necessitated my compositional ban on retrogrades. Are objectivity and material predetermination metaphors for the "Hand of God" in music? Are retrogrades and palindromes artistic symbols of faith? Such backward thinking was the inspiration for *Vorwissen.*

Commissioned by Soundstreams Canada for the Gryphon Trio
Dedicated to Karen, Cézanne, and Kuusta

--Paul Steenhuisen

Howard Bashaw
Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, and theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France. Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. His music has been performed across Canada, and in the United States, Europe, Japan and Korea.

Recent works for ensemble include the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Société de musique contemporaine du Québec, the Edmonton Symphony Orchestra with the

Hammerhead Consort, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for piano were premiered by Marc Couroux (*Form Archimage*), Corey Hamm (*Preludes Book 1*), Haley Simons (*Preludes, Book 2*) and Barbara Pritchard (*Hosu)*. Selected by performers, his piano music has occurred in both national and international piano performance competitions.

Recordings include: **Form Archimage** (2004, various artists, Arktos recordings, SRI Canada); **BASHAW** double CD (2000, various artists, Arktos recordings, SRI Canada); *Eolian Braid* on the the Hammerhead Consort's Traffic CD (1999, Arktos Recordings, SRI Canada); and *Horos* on the Electric Counterpoint CD (1994, Niek de Groot, double bass and Tatjana Kukoc, guitar, Artelier Music, Cologne).

***10M–5P–17m* (2004)**
Pattern, process and phase. Multiple tempi, textural counterpoint and structural design.

My apparent preoccupation with these compositional aspects continues unabashedly in *10M-5P-17m* (ten movements, five performers, seventeen minutes). The instrumentation (clarinet / bass clarinet, violin, cello, piano and percussion) is closely related to three of my earlier works (*Timepieces, seven spheres* and *12M-4P-15m*), which, collectively, can be seen as a stylistic lineage anticipating some of the approaches and complexities found in *10M-5P-17m.* But if the movements in this new work were to be regarded primarily in terms of compositional method, system or design (or, in a sense, as bald statements of abstract structuralism), it would be unfortunate if not outright misleading; right from the onset, the compositional objective for each movement was the assertion of a distinctive character or atmosphere *combined* with an appreciable or perceivable structural design or process. *10M-5P-17m* was commissioned through the Canada Council for the Arts by the Vancouver-based **Standing Wave** ensemble.

Movement titles:

I ***Meccanico Eccentrico, Leading Inanity (p.s.)***

II ***On Shifting Ground***
mensural passacaglia with simultaneous mirror inversion (piano) and variation (marimba); combined with 3 realigning, additive layers of associative counterpoint (bass clarinet, violin and cello)

III ***Prelude, Chimes***
6-voice duplicating (or 11-voice overlapping) accelerating mensural canon with pitch-linked descent and terminating structural convergence (attacca)

IV ***Counter-Linear Continua III***
illusory continuum(s) of simultaneously ascending and descending linear steps (hommage à M. C. Escher) (attacca)

V ***Postlude, Chimes***
movement III abbreviated and reversed

VI ***Tempo Collage***
pointillistic texture based on one subject, transposed and inverted; in three sections with the beginning and ending in rhythmic unison, and the main, central section in 5 simultaneous, exchanging tempi with 6-voice canonic distribution

VII ***Sulky Obsess***
6-voice diverging canon (ordinario) with peculiar percussion

VIII ***Xylophone, for the***
pointillistic texture; 7-layer rhythmic strata with evolving ostinati and phase structures; 3 paired mensural canons in mirror inversion (xylophone, left and right hands; piano, left and right hands; violin and cello)

IX ***Piano, for the***
(hommage à Messiaen)

X ***fill this ....***

—Howard Bashaw

Roger Admiral graduated with a Doctor of Music degree from the University of Alberta. Through the Johann Strauss Foundation he studied Lied-duo at the Mozarteum in Salzburg. He performs as part of the Kovalis Duo with Montreal percussionist Philip Hornsey. Roger lives in Camrose.

Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedrick Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Sara Bitlloch, David Harding, Paul Marleyn, Martin Riseley, and Stéphane Lemelin. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004 – 2005 season she was a full time member of the Edmonton Symphony, and is currently the instructor for cello at the University of Alberta.

Aaron Au, a native of Lethbridge, AB, is currently a first violinist with the Edmonton Symphony Orchestra and a sessional instructor of viola at the University of Alberta. In demand as a violinist, violist, teacher and adjudicator, Aaron has performed and taught in Canada, the US, Europe, Japan and Cuba. He is currently pursuing a Doctorate in Music at the University of Alberta and is also resident conductor of the Mill Creek Colliery Band.

Philip Hornsey is a graduate of McGill University where he studied with Pierre Béluse and D'Arcy Gray and the University of Montreal where he studied with Julien Grégoire. He plays percussion with the Ensemble Contemporain de Montréal, Bradyworks, Kore Ensemble and the Kovalis Duo. As a free-lancer he works with the Nouvel Ensemble Moderne, Code d'Accés, Orchestre Métropolitain, I Musici de Montréal, among many others.He has also played Japanese Taiko, Indian Katakali and Balinese Gamelan music. He is the percussion and drum set teacher at FACE high school and participates in the "Artist in School" program that was initiated by the Minister of Culture and Communications.

David Quinn has been a member of the Edmonton Symphony since 1989. Previously he held the principal clarinet position with the Mexico City Philharmonic for 3 years. He holds a BMus from the University of Alberta and a MMus from Arizona State University.

Trained at the University of Michigan, soprano **Janet Smith** has been a soloist with the Canadian Opera Company, the Elmer Iseler Singers, the Alberta Baroque Ensemble, the Hamilton Philharmonic, Pro Coro Canada and the Richard Eaton Singers. She has sung premieres by R. Murray Schafer, Michael Colgrass, Bruce Mather and John Estacio.

Upcoming Events

April
2 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, Choral Conducting
Program will include works by Wolfgang Amadeus Mozart, Orlando Gibbons, William Byrd, Orlando di Lasso, Johann Sebastian Bach, Johannes Brahms and others
Free admission

3 Monday, 12:00 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

6 Thursday, 3:30 pm-5:30 pm
Piano Masterclass
Visiting Artist **Kent McWilliams**
Free admission
For more information, call 492-8113

7 Friday, 8:00 pm
Visiting Artist Recital
Kent McWilliams, piano
Soleil pour piano solo: Denis Gougeon
Five Preludes, Op. 16: Alexander Scriabin
Sonata for Piano: Rodion Shchedrin
Desperate Measures (Paganini Variations), Op. 48 (1996): Robert Muczynski
Four Mazurkas, Op. 24; Polonaise in A-flat Major, Op. 53: Fryderyk Chopin
Admission: $15/stud/sen, $20/adult

8 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
Admission: $10/stud/sen, $15/adult

9 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Admission: $10/stud/sen, $15/adult

9 Sunday, 8:00 pm
University of Alberta Madrigal Singers
Spring Concert
Leonard Ratzlaff, Director
Featuring
Songs of Ariel: Frank Martin
Hesperides: Malcolm Forsyth
with
Nora Bumanis and **Julia Shaw, harp**
All Saints' Anglican Cathedral
10035-103 Street
Admission: $10/stud/sen, $20/adult

10 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

10 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult

department of Music

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Kimberley Denis, Conductor

Candidate for the Master of Music degree
in Choral Conducting
and the **Kimeio Ensemble**
with **Rob Curtis, piano/organ**

Program

Sunday,
April 2, 2006
at 8:00 pm

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Reasons to Sing

Prayer

Litaniae Lauretanae B.M.V KV109 (74e) — Wolfgang Amadeus Mozart (1756-1791)

- Kyrie
- Sancta Maria
- Salus infirmorum
- Regina Angelorum
- Agnus Dei

Kimeio Orchestra

Soloists: **Gillian Scarlett, soprano**
Kristel Harder, alto
Caleb Nelson, tenor
Jonathan Ayers, bass

Ceremony

Hosanna to the Son of David — Orlando Gibbons (1583-1625)

I Will Not Leave You Comfortless — William Byrd (1540-1623)

Tui Sunt Coeli — Orlando di Lasso (1532-1594)

Praise

Lobet den Herrn, alle Heiden — Johann Sebastian Bach (1685-1750)

Rob Curtis, organ
Caitlin Smith, cello

Intermission

Love

Drei Quartette, Op. 31 — Johannes Brahms (1833-1897)

- Wechsellied zum Tanze
- Neckereien
- Der Gang zum Liebchen

Rob Curtis, piano

Heritage

My Faithful Fair One (from *Gaelic Folk Songs*) — arr Eric Robertson* (b. 1948)

Get To Bed (from *Six Canadian Folk Songs*) — arr Derek Healey* (b. 1936)

Rob Curtis, Piano

*denotes Canadian composer

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms Denis.

Ms Denis is a recipient of a Social Sciences and Humanities Research Council (SSHRC) Canada Graduate Scholarship, a Walter H Johns Graduate Fellowship, a Beryl Barns Memorial Graduate Award, a Swiss Ethnic Music Association Bursary, and a John and Logie Drew Graduate Scholarship in Choral Conducting.

Acknowledgement

Ms Denis would like to extend a sincere thank you to the University of Alberta Department of Music, Dr Debra Cairns, Toscha Turner, Shauna Hosegood, Nathan Bye, Brendan Lord, WeiHsi Hu, Meghan Bowen, David Archer, Kyle Carter, and Ryan Herbold.

Texts and Translations

Litaniae Lauretanae BMV KV 109 (74e)

1. Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison.	Lord, have mercy on us, Christ, have mercy on us, Lord, have mercy on us.
Christe exaudinos.	Christ, hear us.
Pater de coelis, de coelis Deus, miserere nobis.	God, the Father of Heaven, have mercy on us.
Fili Redemptor, Redemptor mundi Deus, miserere nobis.	God the Son, Redeemer of the world, have mercy on us.
Spiritus Sancte Deus, miserere nobis.	God the Holy Ghost, have mercy on us.
Sancta Trinitas, unus Deus, miserere nobis.	Holy Trinity, one God, have mercy on us.

2. Sancta Maria

Sancta Maria, ora pro nobis.	Holy Mary, pray for us.
Sancta Dei genitrix, sancta Virgo virginum, ora pro nobis.	Holy Mother of God, Holy Virgins of Virgins, pray for us.
Mater Christi, mater divinae gratiae, mater purissima, mater castissima, ora pro nobis.	Mother of Christ, Mother of divine grace, Mother most pure, Mother most chaste, pray for us.
Mater inviolata, mater intemerata, ora pro nobis.	Mother inviolate, Mother undefiled, pray for us.
Mater amabilis, mater admirabilis.	Mother most amiable, Mother most admirable, pray for us.
Mater Creatoris, mater Salvatoris, ora pro nobis.	Mother of our Creator, Mother of our Saviour, pray for us.
Virgo veneranda, virgo praedicanda, ora pro nobis.	Virgin most venerable, Virgin most renowned, pray for us.
Virgo potens, virgo Clemens,	Virgin most powerful, Virgin most merciful,
Virgo fidelis, ora pro nobis.	Virgin most faithful, pray for us.
Speculum justitiae, sedes sapientiae, ora pro nobis.	Mirror of justice, seat of wisdom, pray for us.
Causa nostrae laetitiae, ora pro nobis.	Cause of our joy, pray for us.
Vas spirituale, vas honorabile, vas insigne devotionis, ora pro nobis.	Spiritual vessel, vessel of honour, singular vessel of devotion, pray for us.
Rosa mystica, turris Davidica, ora pro nobis.	Mystical rose, tower of David, pray for us.
Turris eburnea, domus aurea, ora pro nobis.	Tower of ivory, house of gold, pray for us.
Foederis arca, janua coeli, stella matutina, ora pro nobis.	Ark of the covenant, gate of heaven, morning star, pray for us.

3. Salus infirmorum

Salus infirmorum, refugium peccatorum, consolatrix afflictorum, ora pro nobis.	Health of the sick, refuge of sinners, comforter of the afflicted, pray for us.
Auxilium Christianorum, ora pro nobis.	Help of Christians, pray for us.

4. Regina Angelorum

Regina Angelorum, ora pro nobis.	Queen of angels, pray for us.
Regina Patriarcharum, regina Prophetarum, ora pro nobis.	Queen of patriarchs, queen of prophets, pray for us.
Regina Apostolorum, ora pro nobis.	Queen of apostles, pray for us.
Regina Martyrum, ora pro nobis.	Queen of martyrs, pray for us.
Regina Confessorum, regina Virginum, ora pro nobis.	Queen of confessors, queen of virgins, pray for us.
Regina Sanctorum omnium, ora pro nobis.	Queen of all Saints, pray for us.

5. Agnus Dei

Agnus Dei, qui tollis peccata mundi, parce nobis Domine.	Lamb of God, who takes away the sins of the world, spare us, o Lord.
Agnus Dei, qui tollis peccata mundi, exaudi nos Domine.	Lamb of God, who takes away the sins of the world, graciously hear us, o Lord.
Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.

Hosanna to the Son of David (Matthew 21:9)

Hosanna to the Son of David.
Blessed is he that cometh in the name of the Lord.
Blessed be the King of Israel.
Blessed be the King that cometh in the name of the Lord.
Peace in heav'n and glory in the highest places.
Hosanna in the highest heav'ns.

I Will Not Leave You Comfortless

I will not leave you comfortless:
Alleluia.
I will come again to you:
Alleluia.
And your heart shall rejoice:
Alleluia.

Tui sunt coeli

Tui sunt coeli:	The heavens are Thine
Et tua est terra;	And the earth also is Thine
Orbem terrarum,	As for the world
Et plenitudinem ejus	And the fullness thereof
Tu fundasti.	Thou hast founded them.
Justitia et judicium	Justice and judgement
Praeparatio sedis tuae	Are the habitation of Thy throne.

Lobet den Herrn, alle Heiden (Psalm 117)

Lobet den Herrn, alle Heiden,	Praise the Lord, all ye nations
und preiset ihn, alle Völker!	and extol him, all ye peoples!
Denn seine Gnade und Wahrheit	For his love and faithfulness toward us
waltet über uns in Ewigkeit.	endure forever.
Alleluja.	Alleluia.

Drei Quartette op. 31
1. Wechsellied zum Tanze

Komm mit, o Schöner, komm mit mir zum Tanze;
Tanzen gehöret zum festlichen Tag.
Bist du mein Schatz nicht, so kannst du es werden,
Wirst du es nimmer, so tanzen wir doch.
Komm mit, o Schöner, komm mit mir zum Tanze;
Tanzen gehöret zum festlichen Tag.

Come with me, lovely one, come let's go dancing;
Dancing is best on a festival day.
Though not my sweetheart, yet you can become so
But if you will not, come and dance with me.
Come with me, lovely one, come let's go dancing;
Dancing is best on a festival day

Ohne dich, Liebster, was wären die Feste?
Ohne dich, Süßer, was wäre der Tanz?
Wärst du mein Schatz nicht, so möcht' ich nicht tanzen,
Bleibst du es immer, ist Leben ein Fest.
Ohne dich, Liebster, was wären die Feste?
Ohne dich, Süßer, was wäre der Tanz?

Without you, dearest, what good is a feast day?
Without you, sweet one, what matters the dance?
If you don't love me, then I won't go dancing,
If you are faithful all life is a feast.
Without you, dearest, what good is a feast day?
Without you, sweet one, what matters the dance?

Laß sie nur lieben, und laß du uns tanzen!
Schmachtende Liebe vermeidet den Tanz.
Schlingen wir fröhlich den drehenden Reihen,
Schleichen die andern zum dämmernden Wald.
Laß sie nur lieben, und laß du uns tanzen!
Schmachtende Liebe vermeidet den Tanz.

Let them love on, then, and leave us our dancing!
Languishing love has no time for the dance.
Let us whirl gaily through reveling dancers.
And let the lovers steal into the wood.
Let them love on, then, and leave us our dancing!
Languishing love has no time for the dance.

Laß sie sich drehen, und laß du uns wandeln!
Wandeln der Liebe ist himmlischer Tanz.
Amor, der nahe, der höret sie spotten,
Rächet sich einmal und rächet sich bald.
Laß sie sich drehen, und laß du uns wandeln!
Wandeln der Liebe ist himmlischer Tanz.

Let them keep whirling and let us go wand'ring!
Wand'ring for love, is a heavenly dance!
Cupid is list'ning, and hears their derision,
Someday will punish them, punish them soon.
Let them keep whirling and let us go wand'ring!
Wand'ring, for love, is a heavenly, heavenly dance!

Laß sie nur lieben,
Und laß du uns tanzen!
Laß sie sich drehen,
Und laß du uns wandeln!
Schmachtende Liebe vermeidet den Tanz.
Wandeln der Liebe ist himmlischer, himmlischer Tanz.

Let them love on, then,
And leave us our dancing!
Let them keep whirling,
And let us go wand'ring!
Languishing love has no time for the dance.
Wandring, for love, is a heavenly, heavenly dance.

Laß sie nur lieben,
Und laß du uns tanzen!
Laß sie sich drehen,
Und laß du uns wandeln!
Wandeln der Liebe ist himmlischer Tanz,
Schmachtende Liebe vermeidet den Tanz.

Let them love on, then,
And leave us our dancing!
Let them keep whilrling,
And leave us our dancing!
Wand'ring, for love, is a heavenly dance,
Languishing love has no time for the dance.

2. Neckereien

Fürwahr, mein Liebchen, ich will nun frein,
Ich führ als Weibchen dich bei mir ein,
Mein wirst du, o Liebchen, fürwahr du wirst mein,
Und wolltest du's auch nicht sein.

Ah, yes, my dear, I a-wooing come,
Determined you my wife shall be,
Mine shall you be, o lovely one, you truly shall be mine,
Unwilling though you be.

So werd ich ein Täubchen von weiβer Gestalt,
Ich will schon entfliehen,
Ich flieg in den Wald;
Mag dennoch nicht Deine, mag dennoch nicht dein,
Nicht eine Stunde sein.

A dove of white, I shall become,
And then, fly away,
Fly away in the wood.
I'll never be yours, sir, I'll never be yours,
Not for a moment be!

Ich hab' wohl ein Flintchen, das trifft gar bald,
Ich schieβ' mir das Täubchen herunter im Wald;
Mein wirst du, o Liebchen, fürwahr du wirst mein,
Und wolltest du's auch nicht sein.

I have a trusty flintlock, that shoots quite true,
I'll shoot down the dove as she flies through the wood;
For mine you shall be, love, yes you shall be mine,
Unwilling though you be.

So werd' ich ein Fishchen, ein goldener Fisch,
Ich will schon entspringen ins Wasser frisch;
Mag dennoch nicht Deine, mag dennoch nicht dein,
Nicht eine Stunde sein.

Then I'll become a fish, sir, a tiny golden fish,
I'll quickly escape in the water cool,
I'll never be yours, sir, I'll never be yours,
Not for a moment be!

Ich hab' wohl ein Netzchen, das fischt gar gut,
Ich fang' mir den goldenen Fisch in der Flut;
Mein wirst du, o Liebchen, fürwahr du wirst mein,
Und wolltest du's auch nicht sein.

I have a little fish net, that catches fish right well,
I'll capture that fish that swims free in the brook,
For mine you shall be, love, yes you shall be mine,
Unwilling though you be.

So werd' ich ein Häschen voll Schnelligkeit,
Und lauf' in die Felder breit,
Mag dennoch nicht Deine, mag dennoch nicht dein,
Auch nicht eine Stunde sein.

Then I'll be a rabbit that runs full free,
That plays in the meadow so happily,
I'll never be yours, sir, I'll never be yours
Not for a moment be!

Ich hab' wohl ein Hündchen, gar pfiffig und fein,
Das fängt mir das Häschen im Felde schon ein;
Mein wirst du, o Liebchen fürwahr du wirst mein,
Und wolltest du's auch nicht sein.

I have a fine hound who is clever and keen,
He'll catch any rabbit in field or in lane,
Mine you shall be, o lovely one, you truly shall be mine,
Unwilling though you be.

3. Der Gang zum Liebchen

Es glänzt der Mond nieder,
Ich sollte doch wieder zu meinem Liebchen,
Wie mag es ihr gehn?
Ach weh, sie verzaget und klaget, und klaget,
Daβ sie mich nimmer im Leben wird sehn,

Es ging der Mond unter,
Ich eilte doch munter,
Und eilte, Daβ keiner
Mein Liebchen entführt.
Ihr Täubchen, o girret, ihr Lüftchen, o schwirret,
Daβ keiner mein Liebchen, mein Liebchen entführt.

The moonlight gleams round me,
My heart now is yearning to seek my beloved one,
To know her true heart.
Alas, she is sighing, despondent and weeping,
That never more in this life we will meet,

The moon now has faded,
I hasten to find her with ardour,
That no one my loved one could steal.
O murmur, you wooddove, o whisper, you breezes,
That no one my loved one, my loved one could steal,

My Faithful Fair One

Mo rùn geal, dileas, dileas, dileas,
Mo rùn geal, dileas, nach till thu nall?
Cha till mi féin riut, a ghaoil cha'n fhaod mi;
Ochòin a ghaoil sann tha mise tinn.

My faithful fair one, my own, my rare one,
Return my fair one, O, hear my cry!
For thee, my maiden, I'm sorrow-laden;
Without my fair one I'll pine and die!

O could I be love in form of seagull,
That sails so freely upon the sea;
I'd visit Islay, for there abiding
Is that sweet kind one I pine to see.

O could we wander where streams meander,
I'd ask no grandeur from foreign clime;
Where birds would cheer us and none would hear us,
I'd kiss my dear one and call her mine.

I won't contend with a tree that bends not,
Though on its tendrils rich fruit should grow;
If thou forsake me I won't upbraid thee,
The greatest ebb tide brings fullest flow.

Get To Bed
Get to bed, and what's the use?
Sing a song, Sally, can't you kimeio?
Stick out your feet for a chicken roost,
Sing a song, Sally, can't you kimeio?

Old stump, bed pummel,
Catnip and pummediddle,
Sing a song, Sally, can't you kimeio?

There was a girl a winding yarn,
Sing a song, Sally, can't you kimeio?
She wound a ball as big as a barn,
Sing a song, Sally, can't you kimeio?

Old stump, bed pummel,
Catnip and pummediddle,
Sing a song, Sally, can't you kimeio?

Kimeio Ensemble
Kimberley Denis, Conductor
Rob Curtis, Accompanist
Ryan Herbold, Concertmaster

Choir

Soprano
Jennifer Alexander
Dawn Bailey
Jennifer Bennett
Amy Gartner
Danielle Germain
Christina Hof
Jill Hoogewoonink
Brynn MacDonald
Gillian Scarlett
Regina Yung

Alto
Caitlin Alton
Lauren Andres
Catherine Benavides
Ruth Brodersen
Angela Chiang
Mary Day
Kristel Harder
Erin Hooper
Olwyn Supeene

Tenor
Michael Buttrey
Ondrej Golias
Jonathan Hamill
WeiHsi Hu
Doug Laver
Brett Ludwig
Caleb Nelson

Bass
Jonathan Ayers
Kyle Carter
Ian Craig
Rob Curtis
Matthew Pauls
Milovan Prelevic
Alan Skinner
Jordan Van Biert
Anthony Wynne

Orchestra

Violin 1
Quinn Grundy
Ryan Herbold
Carmen Yuen

Violin 2
Christina Barry
Rebecca Guigui
Rebecca Meltzer

Cello
Kathleen Ludwig
Caitlin Smith

Double Bass
Ted Tessier

Organ
Rob Curtis

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3 Monday, 12:00 pm
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Free admission

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Hesperides: Malcolm Forsyth
with
Nora Bumanis and **Julia Shaw, harp**
All Saints' Anglican Cathedral
10035-103 Street
Admission: $10/stud/sen, $20/adult

10 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

10 Monday, 8:00 pm
New Music Concert
featuring new works by
U of A Student Composers
Free admission

Please donate to Campus Food Bank

department of Music

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DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, April 3, 2006 at 12:00 pm

Program

French Suite No. 2 in C Minor, BWV 813 (1720-22) — Johann Sebastian Bach (1685-1750)
1. Allemande
2. Courante
3. Sarabande
4. Air
5. Menuet
6. Gigue

Akiko Tani, piano

Piano Sonata in C Major, Hob. XVI:50 (c. 1794/5) — Franz Joseph Haydn (1732-1809)
I. Allegro
II. Adagio
III. Allegro molto

Christine Eggert, piano

Oiseaux tristes from *Miroirs* (1904–5) — Maurice Ravel (1875-1937)

Allison Luff, piano

14 Bagatelles, Op. 6 (1908) — Béla Bartók (1881-1845)
1. Molto sostenuto
2. Allegro giocoso
3. Andante
4. Grave
5. Vivo
6. Lento
7. Allegretto molto capriccioso
8. Andante sostenuto
9. Allegretto grazioso
10. Allegro
11. Allegretto molto rubato
12. Rubato
13. Elle est morte (Lento funèbre)
14. Valse: ma mie qui danse (Presto)

Yue Ji, piano

BONES & CONES

Music for Trombones and Horns

Monday April 3, 2006 Studio 2-7 FAB U of A

SONATA for Four Trombones (c.1697) .....Daniel Speer (1636-1707) ed. Keith Brown

FUGUE IN G-MINOR.....J.S. Bach (1685-1750) trans. by Ralph Sauer

TROIS CHANSONS (1898).....Claude Debussy (1862-1918) arr. By Michael Levin

1. Dieu! Qu'il la fait bon regarder! (Lord! How lovely hast thou made my dear!)
2. Quant j'ai ouy le tabourin (Whene'er the tambourine I hear)
3. Yver, vous n'estes qu'un villain (Cold winter, villain that thou art)

University of Alberta Trombone Ensemble

Amy Beinert Craig Goueffic Erika Hagen John McPherson Audrey Ochoa Christopher Taylor

∞∞∞∞

ADAGIO and ALLEGRO for Horn and Piano.....Robert Schumann (1810-1856)

Kathryn Magnan, horn Akiko Tani, piano

∞∞∞∞

4 Horn Trios.....W.A. Mozart (1756-1791)

1. POCO ALLEGRO, K. 549
2. ANDANTE, K. 436
3. ANDANTINO, K.532
4. ANDANTE MOSSO, K. 429

Leif Anderson Zoe Smith Michael Clarke, horns

∞INTERMISSION∞

KOL NIDREI, op. 47.....Max Bruch(1838-1920) trans. for Trombone & Piano by Keith Brown

Erika Hagen, trombone Judy Loewen, piano

∞∞∞∞

CONCERTO for Trombone and Orchestra.....Nino Rota (1911-1979)

Audrey Ochoa, trombone Tom King, piano

∞∞∞∞

QUARTET for horns.....Fred Malige(1895-1985)

1. Moderato
2. Andante

OVERTURE to the "Magic Flute" (1791).....W.A. Mozart (1756-1791) trans. H. Dutshke

Kathryn Magnan Jenny Reimer Lee Solotki Olwyn Supeene, horns

In Concert

Convocation Hall
Arts Building
University of Alberta

Student Chamber Music Ensembles

Tuesday, April 4, 2006 at 5:00 pm

Program

Spanish Dance No. 2 & No. 5 — Enrique Granados (1867-1916)
Transcribed 1927 by Carlos Salzedo

Laura Neeland, harp
Elise Neeland, harp

Die Schöne Müllerin — Franz Schubert (1797-1828)
Der Müller und der Bach (1823)
Der Soldat I (1886-1888) — Hugo Wolf (1860-1903)
Der Soldat II (1886-1888)

Rob Clark, baritone
Bonnie McKeeman, piano

Quartet — Arthur Frackenpohl (b. 1924)
Fast
Moderately
Very Fast

Ashley Clelland, trumpet
Olwyn Supeene, French Horn
Audrey Ochoa, trombone
Ryan Frizell, trumpet

Trio (1968) — Madaline Dring (1923-1977)
Allegro con brio
Andante semplice
Allegro giocoso

Sherri Roy, oboe
Leigh-Anne Rattray, flute
Christine Eggert, piano

Adagio and Allegro (1849) — Robert Schumann (1810-1856)

Akiko Tani, piano
Kathryn Magnan, French Horn

An die Ferne Geliebte, Op. 98 (1816) — Ludwig van Beethoven (1770-1827)
`Auf dem Hügel sitz ich
Wo die Berge so blau
Die Schöne Müllerin (1823) — Franz Schubert (1797-1828)
13. Mit dem grünen Luatenbande
18. Trockne Blumen

Chris Misik, piano
Tony Caruso, tenor

In Concert

Convocation Hall
Arts Building
University of Alberta

Student Chamber Music Ensembles

Tuesday, April 4, 2006 at 8:00 pm

Program

Hungarian Dances No. 1 and No. 5 (1868) — Johannes Brahms (1833-1897)

Slavonic Dance Op. 46 No. 8 (1878) — Antonin Dvorak (1841-1904)

Akiko Tani, piano
Yue Ji, piano

East-West-Miniature (1994) — Isang Yun (1917-1995)

Alyssa Miller, oboe
Jeff Faragher, cello

Sonata for Piano and Cello in e minor Op. 38 (1862) — Johannes Brahms
Allegro

Kathleen Ludwig, cello
Corinne Ludwig, piano

Dumky Trio Op. 90 (1890-1891) — Antonin Dvorak
2. Poco Adagio
4. Andante moderato

Jonathan Kilgannon, piano
Caitlin Smith, cello
Sabrina Steed, violin

Quatour Pour Saxophones (1857) — Jean-Nicolas Savary (1786-1858)
Allegretto
Allegretto quasi allegro

Thomas Goulet, soprano saxophone
Megan Teha, alto saxophone
Michael Morimoto, tenor saxophone
Daniel Davies, bariton saxophone

Quatuor (1956) — Alfred Desenclos (1912-1971)
2. Andante
3. Allegro Energico

Po-Yuan Ku, soprano saxophone
Cassandra Anvik, alto saxophone
Daniel Davies, tenor saxophone
Kimberley Cochrane, baritone saxophone

In Concert

Convocation Hall
Arts Building
University of Alberta

Student Chamber Music Ensembles

Wednesday, April 5, 2006 at 8:00 pm

Program

String Quartet No. 8, Op. 110 (1960) — Dmitri Shostakovich (1906-1975)
Largo
Allegro molto

Anthony Bacon, cello
Ryan Herbold, violin
Leanne Dammann, viola
Maria Barton, violin

Au Bord de l"Eau — Gabriel Fauré (1845-1924)
Les Berceaux
In der Fremde Op. 39 No. 8(1840) — Robert Schumann (1810-1856)

Gillian Scarlett, Mezzo-soprano
Remi Do, piano

Die Schöne Müllerin (1823) — Franz Schubert (1797-1828)
6. *Der Neugierige*
18. *Trockne Blumen*
20. *Des Baches Wiegenlied*

Geoff Newton, baritone
Irene Bosma, piano

Nell, Op. 18 No. 1 (1878) — Gabriel Faure (1845-1924)
Clair de Lune Op. 46 No. 2 (1887)
Die Stille Op. 39 No. 4 (1840) — Robert Schumann

Connie McLaws, soprano
Melody Yong, piano

Die Schöne Müllerin (1823) — Franz Schubert (1797-1828)
10. *Träneregen*
Dichterliebe, Op. 48 (1840) — Robert Schumann
4. *Wenn ich in deine Augen she'*

Jonathan Ayers, baritone
Ryan Koloziej, piano

Exulta Filia Sion (1629) — Claudio Monteverdi (1567-1643)
Laudate Dominum (1640)

Marcus Wasnea, guitar
Dawn Bailey, soprano

Visiting Artist

Kent McWilliams, piano

Friday, April 7, 2006 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Soleil pour piano solo (1990) — Denis Gougeon (b. 1951)

Five Preludes, Op.16 (1895) — Alexander Scriabin (1872-1915)
- No.1 in B Major – Andante
- No.2 in G-Sharp Minor – Allegro
- No.3 in G-Flat Major – Andante cantabile
- No.4 in E-Flat minor – Lento
- No.5 in F-Sharp Major – Allegretto

Sonata for Piano (1962) — Rodion Shchedrin (b. 1932)
- Allegro da Sonata
- Variazioni Polifoniche
- Rondo-Toccata

Intermission

Desperate Measures (Paganini Variations), Op. 48 (1996) — Robert Muczynski (b. 1929)

Four Mazurkas, Op. 24 (1883) — Fryderyk Chopin (1810-1849)
- No.1 in G Minor – Lento
- No. 2 in C Major – Allegro non troppo
- No. 3 in A-Flat Major – Moderato con anima
- No. 4 in B-Flat Minor – Moderato

Polonaise in A-Flat Major, Op.53 (1842-1843)

Program Notes

Denis Gougeon's Soleil pour piano solo encompasses a rich thematic vocabulary. The composer presents "Six Solar Themes", which in French creates an interesting play on words. "Six thèmes solaires" is pronounced the same way as "Systèmes solaires. In this work, he portrays various facets of the sun, including the raw energy, the majesty, and the intense heat. The highlight of this piece would have to be considered the exquisitely exotic melody of the middle section. This melody in tremolos is played twice over a scrumptious harmonic texture. The energy of the beginning returns before a final ascent into the infinity of the cosmos.

Alexander Scriabin was born in Moscow, where he studied piano and composition at the Moscow Conservatory. The Five Preludes for Piano, Op.16, date from the first phase of his artistic career. They are strongly influenced by Chopin, but go beyond his romantic predecessor with extra harmonic richness. His works express the widest possible range of emotions, from the most delicate nuance to the fullest of dramatic textures. He was a composer who loved to explore previously unheard musical sensations. Being such an innovator almost caused him to fail his composition class at the Conservatory – it seems that Scriabin's style was somewhat too adventurous for the taste of his professor, Anton Arensky.

Rodion Shchedrin has enjoyed international success as one of Russia's leading composers. Married to the prima ballerina, Maya Plisetskaya, Shchedrin has composed a number of ballets, including "Anna Karenina", "Carmen Suite" and "The Seagull". Other major works include the operas "Not Love Alone" and "Dead Souls", five Piano Concertos, three Symphonies, five Concertos for Orchestra, and the 24 Preludes and Fugues for piano, which present a worthy counterpart to Bach's Well-Tempered Klavier. Perhaps inspired by his affinity for ballet music, Shchedrin opens the first movement of his First Piano Sonata with a frolicking dance character. A second subject soon introduces a more lyrical aspect. The middle movement is an interesting study in counterpoint. After a brief introduction, a five-note motif appears which the composer exploits in various guises, until the music reaches an emotionally charged climax. The final movement starts with a bang (quite literally!!) - this relentless Toccata features a driving rhythmic energy. Near the end, the composer introduces the five-note motif from the second movement as well as the opening subject from first movement, thereby creating fine symmetry in the work as a whole. Throughout this Sonata, the writing is highly dissonant, with a wide variety of textures and an abundance of biting sonorities.

Robert Muczynski was born in Chicago to Polish-American parents and has had an illustrious career, having been nominated for the Pulitzer Prize in 1982 for his "Concerto for Alto Saxophone and Chamber Orchestra" and having been awarded the "Concours International" Prize in Nice, France in 1961 for his "Sonata for Flute and Piano". He recently retired from his position as Composer-in-Residence at the University of Arizona. "Desperate Measures" is a set of twelve variations on the Twenty-Fourth Violin Caprice of Paganini, the same theme used in sets of variations by Liszt, Brahms, Rachmaninov, Lutoslawski and others. Muczynski's superbly crafted piano works use strongly accented patterns, jazzy harmonies and irregular meters to create an irresistible rhythmic drive.

Fryderyk Chopin's Mazurkas and Polonaises represent a unique contribution to Western music, being the first folk-inspired compositions to be written on such a high level of artistry. Chopin did not quote any folk sources directly; instead, he chose to subtly weave the folk elements together with his refined lyricism to create gems of the highest order. The Mazurkas gain inspiration from the characteristics of three distinct Polish dances, the Kujawiak, the Mazurek and the Oberek. The Polonaises draw upon the majestic quality of the stately Polish dance for their rhythmic motivation. Due to the significance of the message they convey, Chopin's Mazurkas and Polonaises have earned the composer the reputation as a national visionary of the Polish spirit. These compositional gems allow us a glimpse into the composer's most intimate musical thoughts, displaying some of his most original and harmonically daring writing.

Notes by K McWilliams

Pianist **Kent McWilliams** has enjoyed a successful performing career since his debut in Rachmaninov's Third Piano Concerto with conductor Kazuhiro Koizumi and the University of Toronto Symphony Orchestra. After a recent appearance as soloist with the Kitchener-Waterloo Symphony Orchestra, the music critic exclaimed, "McWilliams' performance of Tchaikovsky's Piano Concerto No.1 was nothing less than a triumph". He has played in over a dozen countries, and has been an award winner at the competitions of Porto (Portugal), the Regina Symphony, the Canadian Music competitions and the Canadian National Competitive Festival of Music. Kent has three recent CD releases to his credit. As part of the Meridian Trio, he recorded a CD entitled "Triptyque" on the Furiant label; as the pianist for the Niagara Brass Ensemble, he recorded a CD entitled "Brass Feast" on the Echiquier label; as a solo pianist he was part of the 14 disc recording project of "The Celebration Series: A Piano Odyssey" released by Frederick Harris. He has also played frequently for radio, having performed live recitals on the CBC in Canada and the ABC in Australia.

Kent holds a Doctorate of Music in Performance degree, which he completed under Marc Durand at the University of Montreal. He also studied in Poland with Andrzej Jasinski while researching the Polish folk elements in Chopin's Mazurkas and Polonaises. Kent is also graduated from the Stuttgart Musikhochschule in Germany, where he earned an Artist Diploma with highest distinction under pianist Oleg Maisenberg. He completed Bachelor's and Master's degrees in piano performance under Boris Lysenko at the University of Toronto.

Kent joined the faculty of St. Olaf College in Northfield, Minnesota in 2001 as an Assistant Professor of Piano Performance after having previously held teaching positions at Wilfrid Laurier University and at the Glenn Gould Professional School in Toronto. Kent is a very experienced judge and clinician, having been invited to present performance and pedagogy workshops to teachers across North America. He currently resides in Northfield, Minnesota with his wife, Renata and their two children, Patrick and Anna.

Upcoming Events

April
8 Saturday, 8:00 pm
***Happnin'* U of A Jazz Choir**
John McMillan, Director
Admission: $10/stud/sen, $15/adult

9 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Admission: $10/stud/sen, $15/adult

9 Sunday, 8:00 pm
University of Alberta
Madrigal Singers Spring Concert
Leonard Ratzlaff, Director
Featuring
Songs of Ariel: Frank Martin
Hesperides: Malcolm Forsyth
with
Nora Bumanis and **Julia Shaw, harp**
All Saints' Anglican Cathedral
10035-103 Street
Admission: $10/stud/sen, $20/adult

10 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

10 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult

18 Tuesday, 8:00 pm
New Music Concert
featuring new works by
U of A Student Composers
Free admission

22 Saturday, 8:00 pm
Music at Convocation Hall I
William Eddins, piano
Jennifer Gerth, clarinet
Martin Riseley, violin
Colin Ryan, cello
Trio for Clarinet, Cello, and Piano: Nino Rota
Miniatures: Benjamin Britten
Contrasts: Béla Bartók
Three Nocturnes: Ernest Bloch
Trio in C Minor, Op 101: Johannes Brahms
Admission: $15/stud/sen, $20/adult

department of Music

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Convocation Hall, Arts Building, University of Alberta
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DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Michelle Davies, clarinet

Assisted by
Roger Admiral, piano

Saturday, April 8, 2006 at 5:00 pm

Program

Concerto in G Minor, Op.47 (1900) Allegro	Theodor H H Verhey (1848-1929)
Grand Duo Concertant, Op.48 (1815/16) Allegro con fuoco	Carl Maria von Weber (1786-1826)
Dance Preludes (1954) Allegro molto Andantino Allegro giocoso Andante Allegro molto	Witold Lutoslawski (1913-1994)

Intermission

Sonatine (1992) I.	Clare Fischer (b. 1928)
Sonata for Clarinet and Piano, Op.120, No. 2 (1894) Allegro amabile Allegro appassionato Andante con moto: Allegro	Johannes Brahms (1833-1897)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Davies.

Reception to follow in Fine Arts Building Lounge, Room 3-92.

DEPARTMENT OF
MUSIC

Lendrum Mennonite Brethren Church
11210 - 59 Avenue

In Recital

Adrienne Lloyd, piano

Saturday, April 8, 2006 at 7:00 pm

Program

French Suite V in G major (1722-25) — Johann Sebastian Bach (1685-1750)
- Allemande
- Courante
- Sarabande
- Gavotte
- Bourrée
- Louré
- Gigue

Sonate, Opus posth. 143, D784 in A Minor (1823) — Franz Schubert (1797-1828)
- Allegro giusto
- Andante
- Allegro vivace

Intermission

Wedding Day at Troldauen, Op. 65, No.6 (1896) — Edvard Grieg (1843-1907)

Préludes, bk 1. IV (…Les sons et les parfums tournent dans l'air du soir) (1910) — Claude Debussy (1862-1918)

Summersong (1961) — Dave Brubeck (b 1920)

Prelude Op. 23, No. 4 (1903) — Serge Rachmaninoff (1873-1943)

Prelude Op. 23, No. 5 (1901) — Serge Rachmaninoff

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Lloyd.

Ms Lloyd is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in Fellowship Hall.

In Recital

Yue Ji, piano

Candidate for the Master of Music Degree

Sunday, April 9, 2006 at 2:00 pm

Studio 27

Fine Arts Building

Program

DEPARTMENT OF
MUSIC

Program

Partita No. 1 in B-Flat Major, Op. 1 (1731) — Johann Sebastian Bach (1685-1750)

I Praeludium
II Allemande
III Corrente
IV Sarabande
V Menuet 1
Menuet 2
VI Giga

Sonata No. 26 in E-Flat Major, Op. 81a (1809-1810) — Ludwig Van Beethoven (1770-1827)

I Adagio-Allegro
II Andante espressivo
III Vivacissimamente

Intermission

Estampes (1903) — Claude Debussy (1862-1918)

I Pagodes
II La soiree dans Grenade
III Jardins sous la Pluie

14 Bagatelles, Op. 6 (1908) — Béla Bartók (1881-1945)

1. Molto sostenuto
2. Allegro giocoso
3. Andante
4. Grave
5. Vivo
6. Lento
7. Allegretto molto capriccioso
8. Andante sostenuto
9. Allegretto grazioso
10. Allegro
11. Allegretto molto rubato
12. Rubato
13. Elle est morte (Lento funèbre)
14. Valse: ma mie qui danse (Presto)

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Ms Ji.

Ms Ji is a recipient of a Beryl Barns Memorial Award (Graduate).

Upcoming Events

April
9 Sunday, 8:00 pm
University of Alberta Madrigal Singers Spring Concert
Leonard Ratzlaff, Director
Featuring
Songs of Ariel: Frank Martin
Hesperides: Malcolm Forsyth
with
Nora Bumanis and **Julia Shaw, harp**
All Saints' Anglican Cathedral
10035-103 Street
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Raymond Baril and Tom Dust, Directors
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New Music Concert
featuring new works by
U of A Student Composers
Free admission

22 Saturday, 8:00 pm
Music at Convocation Hall I
William Eddins, piano
Martin Riseley, violin
Colin Ryan, cello
Trio in C Minor for Piano, Violin, and Violoncello Op. 101: Johannes Brahms
Miniatures for Violin, Cello, and Piano, H. 87-89: Frank Bridge
Three Preludes: George Gershwin
Trio in D Major for Piano, Violin, and Violoncello, Op. 70 #1, "Die Geist": Ludwig van Beethoven
Admission: $15/stud/sen, $20/adult

department of Music

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University of Alberta

Concert Band

Wendy J Grasdahl, Conductor

Sunday, April 9, 2006 at 3:00 pm

Arts Building
University of Alberta

Program

Jubilee Overture (1983)	Philip Sparke (b.1951)
Songs of the Gael, Op. 31 (1924)	B Walton O'Donnell (1887-1939)
Inglesina (1897)	D Delle Cese (1856-1938)

Intermission

Handel in the Strand (1962)	Percy Grainger (1882-1961) arr R F Goldman
Irish Tune (1918-1948)	Percy Grainger ed. R M Rogers
Shepherd's Hey (1918-1948)	Percy Grainger
The Final Covenant (1979)	Fisher Tull (1934-1994)
Poet and Peasant Overture (1845)	F von Suppe (1819-1895) arr V F Safranek

Wendy J Grasdahl, BMus, MMus, dMFA
Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia, and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

University of Alberta Concert Band, 2005-2006
Wendy Grasdahl, Conductor

Piccolo
*Jane Penny

Flute I
Jane Penny
*Lisa Procyk
*Stephanie Stormes
Shannon Southerland
Blaine Thompson

Flute II
Caitlin Miller Fewer
Katie Warnock
Nikqueta Chojnacki
Stephanie Wong
Bobby Johnston

Oboe
Matt Jaffray
Alyssa Miller

E-Flat Clarinet
Lyndsey Cohen

Clarinet I
*Janna Trace
Rosie Chandler
Fionna Hoenmans
Steph Isaac

Clarinet II
Lisa Fedon
Kiernan Stewart
Leah Halliday
Emilia Lim

Clarinet III
Tony Buchanan
Erin Moffatt
Erin Shypanski
Collin Rattray

Bass Clarinet
Ashley Callihoo

Bassoon
Lyndsey Cohen

Alto Saxophone I & Alto Saxophone II
*Michael Morimoto
Joseph DiFabio
Allison Boutillier

Tenor Saxophone
Mathew Harris

Baritone Saxophone
Natalie Lafreniere

Horn
*Jackie Szaszkiewicz
Michael Clark
Travis Flath
Zoe Smith

Trumpet
*Chelsea Mandrusiak
Sara Mills
Brianna Hechter
Norman Stein
Simone Marchand
Allison Webb
Janey Chan
Evan Meyer-Scott
Matthew Johnson
Max Mazur

Trombone
*Craig Goueffic
Brett Feland
Jake Prins
Mike Preiksaltis
Nevin Stepan

Euphonium
Natasha Lybbest
Peter Merriott

Tuba
Stuart Geers

Percussion
*Shawn Hosegood
Francis Tenario
Brady Sherard
Trevor Brooke
Rebecca Ho
Cody Schellenberger
Paul Kearns

Piano
Francis Tenario

* Denotes Section Leader

DEPARTMENT OF
MUSIC

First Mennonite Church
3650-91 Street
Edmonton, Alberta

In Recital

Jennifer Kirkaldy, flute

Assisted by
Donna Noton, piano

Sunday, April 9, 2006 at 3:00 pm

Program

Jouers de Flute — Albert Roussel (1869-1937)
- Pan
- Krishna
- Mr. de la Péjaudie
- Tityre

Concerto in D Major — Johann Joachim Quantz (1697-1773)
- I Allegro
- II Arioso
- III. Allegro Assai

Intermission

Syrinx (1913) — Claude Debussy (1862-1918)

Sonata (1936) — Paul Hindemith (1895-1963)
- I Heiter bewegt
- II. Sehr langsam
- III Sehr lebhaft

Reception to follow.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Melody Yong, piano

Sunday, April 9, 2006 at 5:00 pm

Program

Variations in G Major on Gluck's
"Unser dummer Pöbel meint"
("What our dumb folks think"), K 455 (1784) — Wolfgang Amadeus Mozart (1756-1791)

Fantasiestücke Op. 12 (1837) — Robert Schumann (1810-1846)
- Des Abends - In the Evening
- Aufschwung - Soaring
- Warum? - Why?
- Grillen - Whims
- In der Nacht - In the Night
- Fabel - Fable
- Traumes Wirren - Troubled Dreams
- Ende vom Lied - The End of the Song

Intermission

Sonata in D Minor, Op. 14, No. 2 (1912) — Sergei Prokofiev (1891-1953)
- I. Allegro, ma non troppo
- II. Scherzo
- III. Andante
- IV. Vivace

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Yong.

Ms Yong is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in Fine Arts Building 2-15.

Department of Music
University of Alberta

Madrigal Singers

University of Alberta
Madrigal Singers Spring Concert
Leonard Ratzlaff, conductor
WeiHsi Hu, assistant conductor
Arnold Voth, guest conductor
Nora Bumanis and Julia Shaw, harps

Sunday, April 9, 2006 at 8:00 pm

All Saints' Anglican Cathedral
10035-103 Street

Program

O Adonai, et Dux domus Israel (2004) — Roderick Williams (b. 1965)

Soloists **Constance McLaws** and **Suzanne Abele, soprano**
Robert Clark, baritone

Lobet den Herrn (2003) — Sven-David Sandström (b. 1942)

Soloists **Constance McLaws** and **Kimberley Denis, soprano**

Gaol's Ruadh Ros (2002/03) — Allan Gilliland (b. 1964)

Nora Bumanis and **Julia Shaw, harps**

Hesperides (2001) — Malcolm Forsyth (b. 1936)

A song cycle of poems by Robert Herrick

I. The Argument of his Book..
II. (To his Booke) Another.
Soloist **Rob Curtis, bass**
III. To the Virgins, to make much of Time.
IV. How Roses came red.
V. The Kisse. A Dialogue.
VI. The shooe tying.
VII. On Julia's breath/Cherrie-Ripe/To Anthea/Julia's Lips.
Soloists **Dawn Bailey** and **Amy Gartner, soprano**
Kristel Harder, alto
Caleb Nelson, tenor
VIII. How violets came blew.
IX. Upon Julia's breasts.
X. To his Mistresses.
XI. To Silvia to wed.
XII. On himselfe.
Nora Bumanis and **Julia Shaw, harps**

Intermission

From *St. Cecilia Mass* (1855) — Charles Francois Gounod (1818-1893)
Sanctus — arr. Walter Goodell

Arnold Voth, guest conductor
Rob Curtis, piano

From Shakespeare's *Tempest* (1950) — Frank Martin (1890-1974)
Five Songs of Ariel

I. Come unto this yellow sands (Act I, Sc.2)
Kim Denis, Kripa Nageshwar, and **Irene Bosma, soprano**
II. Full fathom five thy father lies (Act I, Sc. 2)
Soloist **Mark Tolley, baritone**
III. Before you can say "come and go" (Act IV, Sc. 1)
IV. You are three men of sin (Act III, Sc. 3)
Soloist **Kristel Harder, alto**
V. Where the bee sucks, there suck I (Act V, Sc. 1)

April is in my mistress' face (1594) — Thomas Morley (1558-1602)

To shorten winter's sadness (1598) — Thomas Weelkes (1576-1623)

Two songs from *When Icicles Hang* (1975) — John Rutter (b. 1945)
1. Blow, blow, thou winter wind
2. Good ale

WeiHsi Hu, assistant conductor
Rob Curtis, piano

My Lagan Love (2000) — Traditional Irish Melody arr. David Mooney

My Soul's Been Anchored in the Lord (1998) — Traditional Spiritual arr. Moses Hogan

Texts and Translations

O Adonai, et Dux domus Israel
Roderick Williams (b. 1965)

O Adonai,
et Dux domus Israël,
qui Moysi in igne flammæ rubi
apparuisti,
et ei in Sina legem dedisti:
veni ad redimendum nos in brachio extento

O Mighty Lord,
and leader of the house of Israël,
who appeared to Moses in the burning
bush,
and on Sinai gave him the law,
come to redeem us with outstretched arm..

Lobet den Herrn

Lobet den Herrn, alle Heiden,
Und preiset ihn, alle Völker!
Denn seine Gnade
und Wahrheit waltet über uns in Ewigkeit.
Alleluia.

Praise the LORD, all you nations; extol him,
all you peoples.
For great is his love toward us,
and the faithfulness of the LORD endures
forever.
Alleluja.

(Psalm 117: 1-2)

Hesperides
I. The Argument of his Book..
I Sing of *Brooks*, of *Blossomes*, Birds and *Bowers*:
Of *April*, *May* of *June*, and *July* -Flowers.
I write of *Youth*, of *Love* and have Accesse
By these, to sing of cleanly-*Wantonnesse*.
I sing of *Times trans-shifting*; and I write
How Roses first came *Red*, and *Lillies White*.
I write of *Hell*; I sing (and ever shall)
Of *Heaven*, and hope to have it after all.

II. (To his Booke) Another.
Who with thy leaves shall wipe (all need)
The place, where swelling *Piles* do breed:
May every Ill, that bites, or smarts,
Perplexe him in his hinder-parts.

III. To the Virgins, to make much of Time.
1. Gather ye Rose-buds while ye may,
Old Time is still a-flying:
And this same flower that smiles to day,
To morrow will be dying.
2. The glorious Lamp of Heaven, the Sun,
The higher he's a-getting;
The sooner will his Race be run,
And nearer he's to Setting.
3. That age is best, which is the first,
When Youth and Blood are warmer;
But being spent, the worse, and worst
Times, still succeed the former.
4. Then be not coy, but use your time;
And while ye may, goe marry:
For having lost but once your prime,
You may for ever tarry.

Hesperides (cont'd)
IV How Roses came red.
Roses at first were white,
Till they co'd not agree,
Whether my *Sapho's* breast
Or they more white sho'd be.
But being vanquisht quite,
A blush their cheeks bespred;
Since which (beleeve the rest)
The *Roses* first came red.

V. The Kisse. A Dialogue.
1. Among thy Fancies, tell me this,
What is the thing we call a kisse?
2. I shall resolve ye, what it is.
It is a creature born and bred
Between the lips, (all cherrie-red,)
By love and warm desires fed,
*Chor.*And makes more soft the Bridall Bed.
2. It is an active flame, that flies,
First, to the *Babies of the eyes;
And charmes them there with lullabies;
Chor. And stils the Bride too, when she cries.
2. Then to the chin, the cheek, the eare,
It frisks, and flyes, now here, now there,
'Tis now farre off, and then tis nere;
Chor. And here, and there and every where.
1. Has it a speaking virtue? 2. Yes.
1. How speaks it, say? 2. Do you but this,
Part your joyn'd lips, then speaks your kisse;
Chor. And this Loves sweetest language is.
1. Has it a body? 2. I, and wings,
With thousand rare encolourings:
And as it flyes, it gently sings,
Chor. Love, honie yields; but never stings.

**Babies of the eyes: the tiny face-reflection in the pupils.*
Perhaps a common sportive conceit even before Herrick.

VI. The shooe tying.
Anthea bade me tye her shooe
I did; and kist the Instep too:
And would have kist unto her knee,
Had not her Blush rebukèd me.

VII. ***(The following four poems are set intermingled)***
On Julia's breath.
Breathe, *Julia*, breathe, and I'le protest,
Nay more, I'le deeply sweare,
That all the Spices of the East
Are *circumfusèd there.

*circumfusèd: shed round about

Hesperides (cont'd)
Cherrie-Ripe.
Cherrie-ripe, Ripe, Ripe, I cry,
Full and faire ones; come and buy:
If so be, you ask me where
They doe grow? I answer, There,
Where my Julia's lips doe smile;
There's the Land, or Cherry-Ile:
Whose plantations fully show
All the yeere, where Cherries grow.

To Anthea.
Anthea I am going hence
With some small stock of innocence:
But yet those blessed gates* I see
Withstanding entrance unto me.
To pray for me doe thou begin,
The Porter then will let me in.

**gates: The gated garden as a metaphor for woman's surrender intimates the "Roman de la Rose", 1225-c1277. (Guillaume de Lorris and Guillaume de Meung)*

Julia's Lips.
Sweet are my *Julia's* lips and cleane,
As if o'erwasht in *Hippocrene

**Hippocrene: The Heliconian fountain, sacred to the Muses, on Mt. Helicon, the waters of which were supposed to inspire poets.*

VIII. How violets came blew.
Love on a day (wise Poets tell)
Some time in wrangling spent,
Whether the violets sho'd excel,
Or she, in sweetest scent.
But Venus having lost the day,
Poore Girles, she fell on you;
And beat ye so, (as some dare say)
Her blowes did make ye blew.

IX. Upon Julia's breasts.
Display thy breasts, my *Juila*, there let me
Behold that *circummortall purity:
Betweene whose glories, there my lips Ile lay,
Ravisht, in that faire *Via Lactea*.

** circummortall: more than mortal*

Hesperides (cont'd)
X. To his Mistresses.
Helpe me! Helpe me! Now I call
To my pretty *Witchcrafts* all;
Old I am, and cannot do
That, I was accustom'd to.
Bring your *Magicks, Spels and Charmes,*
To enflesh my thighs, and armes:
Is there no way to beget
In my limbs their former heat?
*?son had (as *Poets* faine)
Baths that made him young againe:
Find that *Medicine* (if you can)
For your drie-decrepid man:
Who would faine his strength renew,
Where it but to pleasure you.

**Aeson: Ovid. Met. Vii. 163, 250 &c.*

XI. To Silvia to wed.
Let us (though late) at last (my *Silvia*) wed;
And loving lie in one devoted bed.
Thy Watch may stand, my minutes fly poste haste;
No sound calls back the yeere that once is past.
Then sweetest *Silvia*, let's no longer stay;
True love, we know precipitates delay.
Away with doubts, all scruples hence remove;
No man at one time, can be wise, and love.

XII. On himselfe.
Let me not live, if I not love,
Since I as yet did never prove,
Where Pleasures met; at last, doe find,
All Pleasures meet in Woman-kind.

Sanctus
From *St. Cecilia Mass*
Charles Francois Gounod (1818-1893)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Songs of Ariel

I.

Come unto these yellow sands,
  And then take hands:
Curtsied when you have, and kissed
  The wild waves whist,
Foot it featly here and there;
And, sweet sprites, the burden bear.
  Hark, hark!
    Bow, wow
  The watch-dogs bark,
    Bow, wow,
  Hark, hark! I hear
The strain of strutting Chanticleer
Cry, Cock-a-diddle-dow.

II.

Full fathom five thy father lies;
  Of his bones are coral made;
Those are pearls that were his eyes:
  Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange:
Sea nymphs hourly ring his knell.
            Ding-dong!
  Hark! now I hear them,
            Ding-dong, bell!

III.

Before you can say "come and go"
And breathe twice and cry "so-so"
Each one, tripping on his toe
Will be here with mop and mow.
Do you love me, master, no?

IV.

You are three men of sin, whom destiny,
That hath to instrument this lower world,
And what is in't (You fools!), the never surfeited sea
Hath caused to belch up; you and on this island
Where man doth not inhabit; you 'mongst men
Being most unfit to live. I have made you mad:
And even with such like valor, men hang and drown
Their proper selves. You fools!
I and my fellows are ministers of fate. The elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd at stabs
Kill the still closing waters, as diminish
One dowle that's in my plume; my fellow ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths,
And will not be uplifted. But remember,
For that's my business to you, that you three
From Milan did supplant good Prospero;
Expos'd unto the sea, which hath requit it,

Songs of Ariel (cont'd)
Him, and his innocent child: for which foul deed
The powers, delaying, not forgetting have
Incensed the seas and shores, yea, all the creatures.
Against your peace: Thee, of thy son, Alonso,
They have bereft, and do pronounce by me,
Lingering perdition, worse than any death can be at once,
Shall step by step attend you and your ways;
Whose wraths to guard you from,
Which here, in this most desolate isle, else falls
Upon your heads, is nothing but heart's sorrow,
And a clear life ensuing.

V.
Where the bee sucks, there suck I,
In a cowslip's bell I lie,
There I couch when owls do cry,
On the bat's back I do fly
After summer merrily.
Merrily, merrily, shall I live now
Under the blossom that hangs on the bough.

—*William Shakespeare*

April is in my mistress' face
April is in my mistress' face.
And July in her eyes hath place.
Within her bosom is September,
But in her heart a cold December.

To shorten winter's sadness
To shorten winter's sadness,
see where the Nymphs with gladness:
Fa la la la...
Disguised, all are coming,
right wantonly a-mumming:
Fa la la la...

Though masks encloud their beauty,
yet give the eye her duty,
Fa la la la...
When Heav'n is dark it shineth,
and unto love inclineth:
Fa la la la...

Blow, blow, though winter wind
Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho! the holly!
This life is most jolly.

Blow, blow, though winter wind (cont'd)
Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh-ho! sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho! the holly!
This life is most jolly.

Good Ale
Bring us in good ale, and bring us in good ale;
For our Blessed Lady's sake, bring us in good ale.

Bring us in no brown bread, for that is made of bran,
Nor bring us in no white bread, there therein is no game;
But bring us in good ale.

Bring us in no beef, for there is many bones,
But bring us in good ale, for that goes down at once;
And bring us in good ale.

Bring us in no bacon, for that is passing fat,
But bring us in good ale, and give us enough of that;
And bring us in good ale.

Bring us in no mutton, for that is often lean,
Nor bring us in no tripes, for they be seldom clean;
And bring us in good ale.

Bring us in no eggs, for there are many shells,
But bring us in good ale, and give us nothing else;
And bring us in good ale.

Bring us in no butter, for therein are many hairs;
Nor bring us in no pig's flesh, for that will make us boars;
And bring us in good ale.

Bring us in no puddings, for therein is all goat's blood;
Nor bring us in no venison, for that is not for our good;
And bring us in good ale.

Bring us in no capon's flesh, for that is often dear;
Nor bring us in no duck's flesh, for they slobber in the mere;
And bring us in good ale.

My Lagan Love
Traditional Irish Melody
Arr. David Mooney

When Lagan stream sings lullaby,
There blows a lily fair.
The twilight gleam is in her eye,
The night is on her hair.
And like a lovesick lenanshee,
She hath my heart in thrall;
Nor life I owe, nor liberty,
For love is lord of all.

And often when the beetle's lorn
Hath lulled the eye to sleep,
I steal unto her shieling lorn
And thro' the dooring peep;
There on the cricket's singing stone
She stirs the bog-wood fire
And hums in sad, sweet undertone
The song of heart's desire.

Her welcome like her love for me
Is from the heart within.
Her warm kiss is felicity
That knows no taint or sin;
When she was only fairy small
Her gentle mother died,
But true love keeps her memory warm
By Lagan's silver side.

—*Seosamh Mac Cathmhaoil*

My Soul's Been Anchored in the Lord
Traditional Spiritual
Arr. Moses Hogan
In the Lord, My soul's been anchored,
in the Lord.

Before I'd stay in hell one day,
My soul's been anchored in the Lord.
I'd sing an' pray myself away.
My soul's been anchored in the Lord.

Goin' shout an' pray an' never stop,
My soul's been anchored in the Lord.
Until I reach the mountain top.
My soul's been anchored in the Lord.

Do you love Him? Oh yes!
Do you love Him? Hallelujah!
Do you love Him? Oh yes! God almighty.

Are you anchored? Oh yes!
Yes, I'm anchored, my soul's been anchored in the Lord.

My Soul's Been Anchored in the Lord (cont'd)
Yes, Will you serve Him? Oh yes!
Will you serve Him? Hallelujah!
Will you serve Him? Oh yes! God almighty.

Are you anchored? Oh yes!
Yes, I'm anchored, my soul's been anchored in the Lord, Hallelujah!

Will you praise Him? Oh yes!
Will you praise Him? Hallelujah!
Will you praise Him? Oh yes! God almighty!

Are you anchored? Yes, I'm anchored.
Lord, I'm anchored. Oh yes!
Lord, I love You. Oh yes!
Yes, I'll serve You. Oh yes!
Lord, I'll praise You. Oh yes! Hallelujah!
My soul's been anchored in the Lord, God almighty,
My soul's been anchored in the Lord.

University of Alberta Madrigal Singers, 2005-2006
Leonard Ratzlaff, Conductor
WeiHsi Hu, Choral Assistant
Jonathan Ayers, President
Rob Curtis, Accompanist

Soprano
Suzanne Abele
Dawn Bailey
Irene Bosma
Shannon Brink
Trish Dandy
Kimberley Denis
Amy Gartner
Jill Hoogewoonink
Alison Kilgannon
Brynn MacDonald
Constance McLaws
Kripa Nageshwar
Gillian Scarlett

Alto
Taryn Boston
Jeanie Casault
Angela Chiang
Tamara Guillaume
Kristel Harder
Bronwen Harvey
Erin Hooper
Natalie Hreczuch
Sara Mills
Laura Pauls
Sima Shamsi

Tenor
David Archer
Alex Eddington
Ryan Herbold
WeiHsi Hu
Nathan Létourneau
Michael Litchfield
Caleb Nelson

Bass
Jonathan Ayers
Kyle Carter
Rob Clark
Rob Curtis
Bill Fulton
Brendan Lord
Damon MacLeod
Adam Sweet
Mark Tolley
Jordan Van Biert
Anthony Wynne

Upcoming Events

April
10 Monday, 12:00 pm
Noon Hour Organ Recital
with **organists**
Meghan Bowen, Siu ling Chiu, Philip Chow, Trish Dandy, Troy Lamoureux, Yoon Park
and **Allison Wonnick**
Works by Bach, Bédard, Bolcom, Liszt, Pachelbel, Widor
Free admission

10 Monday, 7:30 pm
Grant MacEwan College and University of Alberta Jazz Bands
Raymond Baril and Tom Dust, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult

18 Tuesday, 8:00 pm
New Music Concert
U of A Student Composers
Works for Two Pianos and Two Percussion
Free admission

22 Saturday, 8:00 pm
Music at Convocation Hall I
William Eddins, piano
Martin Riseley, violin
Colin Ryan, cello
Trio in C Minor for Piano, Violin, and Violoncello Op. 101: Johannes Brahms
Miniatures for Violin, Cello, and Piano, H. 87-89: Frank Bridge
Three Preludes: George Gershwin
Trio in D Major for Piano, Violin, and Violoncello, Op. 70 #1, "Die Geist": Ludwig van Beethoven
Admission: $15/stud/sen, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

ORGAN NOON-HOUR CONCERT SERIES

MONDAY, APRIL 10, 2006 12:00 NOON
CONVOCATION HALL, U OF A

DEPARTMENT OF MUSIC

SPRING CONCERT

IRISH SET (2005)	TRADITIONAL, ARR. M. BOWEN
Meghan Bowen	
CONCERTO IN A-MIN, BWV 593 ALLEGRO	J.S. BACH (1685-1750)
Yoon Park	
SONATA IN C, OP 65, NO 2 (1844) ALLEGRO MAESTOSO E VIVACE FUGA – ALLEGRO MODERATO	F. MENDELSSOHN (1809-1847)
Trish Dandy	
VARIATIONS ON AN ARIA	J. PACHELBEL (1653-1706)
Troy Lamoureaux	
SYMPHONY, OP 13, NO 4 (1872) ANDANTE CANTABILE	C.-M. WIDOR (1844-1937)
Allison Wonnick	
PRELUDE AND FUGUE ON B-A-C-H (1855)	F. LISZT (1811-1886)
Philip Chow	

Department of Music
University of Alberta

Studio 27

New Music Concert

Works by U of A

Student Composers

Students enrolled in Music 260

with

Dan Davis, alto saxophone
Andriy Talpash, baritone saxophone
Roger Admiral, piano

Wednesday, April 12, 2006
at 12:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

der Weltraumflug — Rover Lai

Miniatures for Alto Saxophone and Piano — Chelsea Mandrusiak

Sleep Cycle — Martin Hicks

Hmm? — Leif Anderson

a) Toccata with an Imaginary Fugue
b) Epilogue

untitled — Brayton Key

Dan Davis, alto saxophone
Andriy Talpash, baritone saxophone
Roger Admiral, piano

Upcoming Events

April
18 Tuesday, 8:00 pm
New Music Concert
U of A Student Composers
Works for Two Pianos and
Two Percussion
Free admission

22 Saturday, 8:00 pm
Music at Convocation Hall I
William Eddins, piano
Martin Riseley, violin
Colin Ryan, cello
Trio in C Minor for Piano, Violin, and
Violoncello Op. 101:
Johannes Brahms
Miniatures for Violin, Cello, and
Piano, H. 87-89: Frank Bridge
Three Preludes: George Gershwin
Trio in D Major for Piano, Violin, and
Violoncello, Op. 70 #1, "Die Geist":
Ludwig van Beethoven
Admission: $15/stud/sen, $20/adult

department of Music

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Unless otherwise indicated
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DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Akiko Tani, piano

Tuesday April 18, 2006 at 5:00 pm

Program

French Suite No. 2 in C Minor, BWV 813 (1720-1722) — Johann Sebastian Bach (1685-1750)
- Allemande
- Courante
- Sarabande
- Air
- Minuet
- Gigue

Piano Sonata No.17 in D Minor "Tempest", Op. 31, No. 2 (1801-1802) — Ludwig van Beethoven (1770-1827)
1. Largo-Allegro
2. Adagio
3. Allegretto

Intermission

Two Rhapsodies, Op.79 (1879) — Johannes Brahms (1833-97)
1. B Minor
2. G Minor

Piano Sonata No. 3 in A Minor (from old note books) (1917) — Sergey Prokofiev (1891-1953)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Tani.

Ms Tani is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow.

New Works
by U of A Student Composers
(Music 560, 660, and 760)

Tuesday, April 18, 2006
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

(Program order - TBA)

In Dialogue	Lily Chan
Forest for the Trees	Michael Berger
"Om Tat Sat, Om"	Theo Mathien
Piece for Two Pianos, Percussion and Live Electronics	Mark Nerenberg
Far Fields and Fresnel Diffraction	Darlene Chepil Reid

Musicians

Michael Rose, piano
Sylvia Shadick Taylor, piano
Brian Jones, percussion
Trevor Brandenburg, percussion
Russell Whitehead, conductor

Music at Convocation Hall

Music at Convocation Hall I

William Eddins, piano
Martin Riseley, violin
Colin Ryan, cello

Trio in C Minor for Piano, Violin, and Violoncello Op. 101: Johannes Brahms
Miniatures for Violin, Cello, and Piano, H. 87-89: Frank Bridge
Three Preludes: George Gershwin
Trio in D Major for Piano, Violin, and Violoncello, Op. 70 #1, "Die Geist": Ludwig van Beethoven

Saturday, April 22, 2006
7:15 pm Pre-concert Introduction by **Alexandra Munn**
8:00 pm **Concert**
Convocation Hall, Arts Building
University of Alberta

Admission: $15/stud/sen, $20/adult
For more information, please contact the Department of Music, Fine Arts Building 3-82, Telephone: 492-0601

In Recital

Kripa Nageshwar, soprano

Assisted by
Riana Vermaak, piano

With guests
Sabrina Steed, violin
Martine Denbok, violin
Leanne Dammann, viola
Karyn Robertson, cello
Ted Tessier, bass
Aura Giles, flute
Leigh-Anne Rattray, flute
Ryan Frizzell, piccolo trumpet
Philip Chow, organ (continuo)

Friday, April 21, 2006 at 7:00 pm

Holy Trinity Anglican Church
10037 – 84 Ave

Program

DEPARTMENT OF
MUSIC

Program

Exsultate, Jubilate (1773) — Wolfgang Amadeus Mozart (1756-1791)

Allegro – *Exsultate, Jubilate*
Recit – *Fulgit amica dies*
Andante – *Tu virginum corona*
Allegro – *Alleluia*

Sabrina Steed, violin
Martine Denbok, violin
Leanne Dammann, viola
Karyn Robertson, cello
Ted Tessier, bass
Aura Giles, flute
Leigh-Anne Rattray, flute
Philip Chow, organ (continuo)

Let the Bright Seraphim, from *Samson* (1743) — George Frederic Handel (1685-1759)

Ryan Frizzell, piccolo trumpet

O King of Kings…Alleluia, from *Esther* (1732) — George Frederic Handel

Intermission

Airs Chantés (1928) — Francis Poulenc (1899-1963)

Air Romantique
Air Champêtre
Air Grave
Air Vif

3 Spanish Lyrics (1982) — Imant Raminsh (b. 1943)

Si os partiéredes al alba
Caminante son tus huellas
Meciendo

8 Poems by Emily Dickinson (1950) — Aaron Copland (1900-1990)

Nature, the gentlest mother
Dear March, come in
Heart, we will forget him
I've heard an organ talk sometimes
I felt a funeral in my brain
The Chariot
Going to heaven!
Why do they shut me out of heaven?

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Miss Nageshwar.

Miss Nageshwar is a recipient of a Beryl Barns Memorial Award (Undergraduate), a Leeder Memorial Scholarship in Music and a Jason Lang Memorial Scholarship.

Thanks to:
Harold Wiens, Riana Vermaak, Sabrina Steed, Martine Denbok, Leanne Dammann, Karyn Robertson, Ted Tessier, Aura Giles, Leigh-Anne Rattray, Philip Chow, Ryan Frizzell, the administrative staff of the Department of Music, Adam Bengry, Russell Baker, John Brough and the staff of Holy Trinity Anglican Church, Alice Wright, my parents, all my friends, family, and teachers for all their support, love and care.

Texts and Translations

Exsultate, Jubilate

Exsultate, Jubilate
O vos animae beatae
Dulcia cantica canendo
Cantui vestro respondendo,
Psallant aethera cum me.

Fulgit amica dies,
Jam fugere et nubila et procellae;
Exortus est justis inexpectata quies.
Undique obscura regnabat nox,
Surgite tandem laeti,
Qui timuistis adhuc,
Et jucundi aurorae fortunatae
Frondes dextera plena et lilia date.

Tu virginum corona,
Tu nobis pacem dona,
Tu consolare affectus,
Unde suspirat cor.
Alleluia.

Exult, rejoice

Exult, rejoice,
O happy souls.
And with sweet music
Let the heavens resound,
Making answer, with me, to you song.

The lovely day glows bright,
Now clouds and storms have fled,
And a sudden calm has arisen for the just.
Everywhere dark night held sway before.
But now, at last, rise up and rejoice,
Ye who are not feared,
And happy in the blessed dawn
With full and make offering of garlands and lilies.

And Thou, O Crown of Virgins,
Grant us peace,
And assuage the passions
That touch our hearts.
Alleluia.

Airs Chantés

Air Romantique

J'allais dans la campagne avec le vent d'orage,
Sous le pâle matin, sous les nuages bas;
Un corbeau ténébreux escortait mon voyage,
Et dans les flaques d'eau retentissaient mes pas.

La foudre à l'horizon faisait courir sa flamme
Et l'Aquilon doublait ses longs gémissements;
Mais la tempête était trop faible pour mon âme,
Qui couvrait le tonnerre avec ses battements.

De la dépouille d'or du frêne et de l'érable
L'Automne composait son éclatant butin,
Et le corbeau toujours, d'un vol inexorable,
M'accompagnait sans rien changer à mon destin.

Sung Airs
(Translations by Christopher Goldsack)

Romantic air

I was wandering through the countryside with the storm wind,
In the pale morning, beneath the low clouds;
A dark raven accompanied my journey,
And my steps echoed in the puddles of water.

The lightning on the horizon sent its flame running
And the North Wind redoubled its long groanings;
But the tempest was too feeble for my soul,
Which drowned the thunder with its throbbing.

The Autumn gathered its brilliant booty
From the ash's and the sycamore's spoils of gold,
And the raven, with an inexorable flight, unerringly
Followed me without changing anything in my destiny.

Air Champêtre

Belle source, belle source,
Je veux me rappeler sans cesse,
Qu'un jour, guidé par l'amitié
Ravi, j'ai contemplé ton visage, ô dèesse,
Perdu sous la mou, sous la mousse à moitié.

Que n'est-il demeuré, cet ami que je pleure,
O nymphe, à ton culte attaché,
Pour se mêler encore au souffle qui t'effleure,
Et répondre à ton flot caché!

Air Grave

Ah! fuyez à présent,
Malheureuses pensées!
O! colère, o! remords!
Souvenirs qui m'avez
Les deux tempes pressées,
De l'étreinte des morts.
Sentiers de mousse pleins,
Vaporeuses fontaines,
Grottes profondes, voix
Des oiseaux et du vent
Lumières incertaines
Des sauvages sous-bois,
Insectes, animaux,
Beauté future,
Ne me repousse pas,
Ô divine nature
Je suis ton suppliant.
Ah! fuyez à présent,
O! colère, o! remords!

Air Vif

Le trésor du verger et le jardin en fête,
Les fleurs des champs, des bois,
Eclatent de plaisir,
Hélas! hélas! Et sur leur tête
Le vent enfle sa voix.

Mais toi noble océan
Que l'assaut des tourmentes
Ne saurait ravager
Certes plus dignement, lorsque tu te lamentes,
Tu te prends à songer.

Pastoral air

Beautiful fountain,
I wish to remember for ever
That one day, guided by friendship,
Enraptured, I studied your face, o goddess,
Half hidden beneath the moss.

Had he but remained, this friend for whom I weep,
O nymph, faithful to your cult,
To mingle still with the breeze that caresses you,
And to respond to your hidden waters!

Serious air

Ah! Away with you
Now wretched thoughts,
O anger, o remorse,
Memories which have
Pressed my two temples
With the grip of the dead;
Paths of thick mosses,
Steamy fountains,
Deep caverns,
Voices of the birds and the wind,
Uncertain lights
Of the wild undergrowth;
Insects, animals,
Future beauty,
Do not push me away,
O divine Nature,
I am your suppliant.
Ah! Away with you
O anger, o remorse!

Lively air

The treasure of the orchard and the festive garden
The flowers of the fields, of the woods
Burst with pleasure,
Alas, and over their heads
The wind fills out its voice!

But you, noble Ocean
That the assault of storms
Could not ravage,
Certainly, with more dignity, once you lament,
You lose yourself in dreams.

3 Spanish Lyrics

Si os partiéredes al alba
(Lope de Vega (1592-1635))

Si os partiéredes al alba
Quedito, pasito, amor,
No espantéis al ruiseñor

Si os levántais de mañana
De los brazos que os desean,
Porque en los brazos no os vean
De alguna envidia liviana,
Pisad con planta de lana,
Quedito, pasito, amor,
No espantéis al ruiseñor

Caminante son tus huellas
(Antonio Machado (1875-1939))

Caminante, son tus huellas
El camino, y nada más;
Caminante, no hay camino,
Se hace el camino al andar.
Al andar se hace camino,
Y a volver la vista atrás
Se ve la senda que nunca
Se ha de volver a pisar.
Caminante, no hay camino,
Sino estelas en lar mar.

Meciendo
(Gabriela Mistral (1889-1957))

El mar sus millares de olas
Mece, divino.
Oyendo a los mares amantes
Mezo a mi niño.

El viento errabundo en la noche
Mece a los trigos.
Oyendo a los vientos amantes
Mezo a mi niño.

Dios Padre sus miles de mundos
Mece sin ruido.
Sintiendo su mano en la sombra,
Mezo a mi niño.

If you leave at daybreak
(Translation by Kate Flores)

If you leave at daybreak
Silently, lightly, love,
Do not alarm the nightingale.

If you part at dawning
From these arms that hold you dear,
Because in these arms they don't see you
In an enviable affair,
Go on woollen tiptoe,
Silently, lightly, love,
Do not alarm the nightingale.

Walker, it is you footsteps
(Translation by Kate Flores)

Walker, it is you footsteps
That are the road, not more;
Walker, there is no road,
The road is made by walking.
Walking makes the road,
And on looking back
The path is seen that never
Will be again the track.
Walker, there is no road,
Merely the wakes of boats in the sea

Rocking
(Translation by Kate Flores)

With divine rhythm, the ocean
Rocks its myriad waves.
Listening to the water's love,
I rock this child of mine.

The night-wandering wind
Rocks the fields of wheat.
Listening to the wind's love,
I rock this child of mine.

Silently, God the Father
Rocks his numerous worlds.
Feeling his hand in the darkness,
I rock this child of mine.

Music at Convocation Hall I

William Eddins, piano
Martin Riseley, violin
Colin Ryan, cello

Trio in C Minor for Piano, Violin, and Violoncello Op. 101: Johannes Brahms
Miniatures for Violin, Cello, and Piano, H. 87-89: Frank Bridge
Three Preludes: George Gershwin
Trio in D Major for Piano, Violin, and Violoncello, Op. 70 #1, "Die Geist": Ludwig van Beethoven

Saturday, April 22, 2006
7:15 pm Pre-concert Introduction by **Alexandra Munn**
8:00 pm Concert
Convocation Hall, Arts Building
University of Alberta

Admission: $15/stud/sen, $20/adult
For more information, please contact the Department of Music, Fine Arts Building 3-82, Telephone: 492-0601

Music at Convocation Hall

Music at Convocation Hall I

Martin Riseley, violin
Colin Ryan, violoncello
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8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Trio in C Minor for Piano, Violin, and Violoncello, Op. 101 (1886) — Johannes Brahms (1833-1897)
- Allegro energico
- Presto non assai
- Andante grazioso
- Allegro molto

Miniatures for Violin, Cello and Piano, H. 87-89 (1906-1907) — Frank Bridge (1879-1941)
- Valse Russe
- Allegretto
- Hornpipe

Three Preludes (1926) — George Gershwin (1898-1937)

Intermission

Trio in D Major for Piano, Violin, and Violoncello, Op. 70, No. 1, "Die Geist" (1808) — Ludwig van Beethoven (1770-1827)
- Allegro vivace e con brio
- Largo assai ed espressivo
- Presto

90.9 CBC radio Two

CBC Radio Two is proud to share tonight's performance with the rest of Canada through broadcasts on three shows: *In Performance* with host Andrew Craig (Monday through Friday at 8:00PM), *Studio Sparks* with host Eric Friesen (weekdays at noon), and *Our Music* with host Catherine McClelland (Sundays at noon). You can listen to all these programs on CBC Radio Two, 90.9 FM in Edmonton.

Program Notes
By Niyati Dhokai

Johannes Brahms
b. Hamburg, 7 May 1833
d. Vienna, 3 April 1897

***Trio in C Minor for Piano, Violin and Violoncello, Op. 101* (1886)**
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Brahms wrote this trio during the summer of 1886, which he spent at Hofstetten on Lake Thun in Switzerland. It is the last trio that Brahms wrote for violin, cello and piano. Although the *Trio in C Minor* consists of four movements, it is one of the shortest chamber works that Brahms wrote, therefore it is considered to be his most concise work.

The *Allegro energico* begins with an energizing triplet rhythm that propels the movement and creates a sense of tension, which is relieved by the *cantando* section, before returning to the original theme. The second movement, *Presto non assai*, features interplay, between the strings and the piano, where the strings echo the piano part, as well as a section where the strings play pizzicato above the staccato piano. Many meter changes occur during the *Andante grazioso,* resulting a rhythmically complex movement. The *Allegro molto* returns to the mood and tonality of the first movement, though the movement ends in the tonic major.

Frank Bridge
b. Brighton, England, 26 February 1879
d. Eastbourne, England, 10 January 1941

***Miniatures for Violin, Cello and Piano, H. 87-89* (1906 – 1907)**

Frank Bridge studied composition at the Royal College of Music in London from 1899 – 1903. He often performed violin and viola in chamber music groups, as well as conducted, before he received patronage to compose from Elizabeth Sprague Coolidge. Bridge also privately tutored composition; his most famous composition student was Benjamin Britten.

The *Miniatures* are relatively simple chamber pieces that Bridge composed for two sisters that were friends of his. These compositions are known for the vivid personality that they convey. The pieces are often played by introductory-level chamber musicians, because the intelligent composition style allows for the players to feel technically secure enough to explore the creative elements of chamber music performance. Bridge composed expressive chamber music during a time when it was believed that only large orchestras were capable of expressing powerful emotions.

George Gershwin
b. Brooklyn, New York, 26 September 1898
d. Hollywood, 11 July 1937

***Three Preludes* (1926)**

George Gershwin was born Jacob Gershowitz to Russian Jewish immigrant parents in 1898. His music was influenced by French composers of the early twentieth century, as well as the works of Shostakovich, Stravinsky, and Schoenberg. During his prolific career, Gershwin composed Broadway music, where he often collaborated with his brother Ira, as well as music for the classical concert hall. The popular songs that Gershwin composed have been recorded by very well-known singers and musicians, such as Ella Fitzgerald, Frank Sinatra, Judy Garland, and Nina Simone. Gershwin is considered to have bridged the gap between classical and popular music through his innovative compositional technique that utilized jazz, Romanticism, and French composition styles.

The *Three Preludes* are the only solo works that Gershwin composed for concert piano. They were premiered by the composer at a joint recital, with contralto Marguerite d'Alvarez, in New York City on December 4, 1926. The *Three Preludes* are described as jazz-oriented, classical dances and songs. The first prelude begins with a blue-note riff, which serves as the thematic foundation for the prelude. Containing a soothing melody, the second prelude is often described as resembling a lullaby. The third prelude blends syncopated rhythms with jazz harmonies; it is referred to as the "Spanish Prelude."

Ludwig van Beethoven
b. Bonn, baptized 17 December 1770
d. Vienna, 26 March 1827

***Trio in D Major for Piano, Violin and Violoncello, Op. 70, No. 1, "Die Geist"* (1808)**

Beethoven composed the *Trio in D Major* in Vienna during the fall of 1808, while he lived at the home of his friend, the Hungarian countess, Anna Maria von Erdödy. The composition is dedicated to the Countess, and it was premiered at her salon on December 5, 1808 with Beethoven performing the piano part.

Characteristic of the works composed during Beethoven's "middle period," the *Trio in D Major* expresses despair and optimism, which is widely believed to express Beethoven's grief over his impending deafness and his relief at being able to continue making music. The first movement features interplay between two motifs. The second movement, known as the "Ghost" movement, is eerie and suspenseful. The final movement breaks the tension of the second movement and ends the composition with a relatively cheery conclusion.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious $30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Colin Ryan graduated from McGill University in Montreal and continued his studies in the United States and in Europe. He was the Principal Cellist of the New Chamber Orchestra of Canada in Toronto before joining the Edmonton Symphony Orchestra in the same capacity. He has also performed with the Orford String Quartet, the Pacific Baroque Orchestra in Vancouver and the World Philharmonic Orchestra, an orchestra comprised exclusively of principal players of orchestras from around the world. He has appeared as soloist with the Edmonton Symphony, the Alberta Baroque Ensemble, and other chamber orchestras in Edmonton. He has also recorded numerous chamber music and solo recital programmes for CBC Radio and Television. Colin was invited to join the National Arts Centre Orchestra for a summer season as Guest Principal Cellist. Colin also plays baroque cello and viola da gamba and teaches at Alberta College.

Bill Eddins has been playing piano since he was five when his parents bought a Wurlitzer Grand piano at a garage sale. He started conducting during his sophomore year at the Eastman School of Music, and most of the '80s were spent trying to decide whether to pursue a career in conducting or piano. The quandry was answered for him when he realized that the life of a poor, starving pianist was for the birds. In 1989 Bill decided to study conducting with Dan Lewis at the University of Southern California, from whence he managed to land assistant conductor posts with the Chicago Symphony and the Minnesota Orchestra in 1992.

Bill is committed to bringing classical music to the greater public. He has started a podcast – Classical Connections – which is dedicated to exploring the history of classical music and highlights live chamber music performances in which Bill has taken part (check it out for yourself at Bill Eddins' website). He has also produced a solo piano CD – Bad Boys, Volume I – which features Beethoven's "Hammerklavier" Sonata and Albright's Nightmare Fantasy Rag. Bad Boys, Volume II featuring the cello sonatas of Rachmaninoff and Kabalevsky is due out in summer '06.

William Eddins is Music Director of the Edmonton Symphony Orchestra and Principal Guest conductor of the RTE National Symphony Orchestra (Ireland) in Dublin. A native of Buffalo, N.Y., he currently resides in Minneapolis with his lovely wife Jen, a clarinetist, and their two boys Raef (AKA Raefster; Munchers) and Riley (AKA Squeaky; The Imp; Dr. No).

2006-2007

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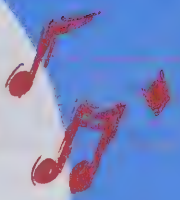

Debra Cairns, Conductor
Jordan Van Biert, Assistant Conductor

East Coast Tour, Spring 2006

The program will be chosen from the following selections

Songs of Sorrow

Lamentations of Jeremiah — Z Randall Stroope (b. 1953)

Jonathan Hamill, piano

Nimium habitavit anima mea (from *Liber Canticorum*, Op 59b) — Vagn Holmboe (1909–1996)

Songs of Hope

Drei geistliche Lieder, op 96 — Felix Mendelssohn Bartholdy (1809–1847)

1. Laß, o Herr, mich Hilfe finden
2. Choral
3. Herr, wir trau'n auf deine Güte

Soloists: Christine Eggert, Lisa Brownie, Catherine Davis

Cantique de Jean Racine — Gabriel Fauré (1845–1924)

Jonathan Hamill, piano

Songs of Nature

Chanson du soir — Michel Hostettler (b. 1940)

Three Australian Bush Songs — Iain Grandage

1. Dawn
2. Birds
3. Sunset

INTERMISSION

Songs of Love

Rose-Cheeked Laura — Robert H Young (b. 1923)

Love and Time (from *The Present Time*) — Derek Holman (b. 1931)

Jordan Van Biert, conductor
Jonathan Hamill, piano

Songs of Poems

Vier Lieder für gemischten Chor, op 29 — Antonín Dvořák (1841–1904)

1. Abendsegen
2. Wiegenlied
3. Ich sag's nicht
4. Verlassen

Songs of Night

Sleep — Eric Whitacre (b. 1970)

Die Nacht — Josef Rheinberger (1839–1901)

Jonathan Hamill, piano

Songs of Mirth

Jabberwocky — Sam Pottle (d. 1978)

Jonathan Hamill, piano

Songs of Farewell

Here's to Song — Allister MacGillivray (b. 1948)

Soloists: Rover Lai, Lincoln Ho

Texts and Translations

Lamentations of Jeremiah
Z Randall Stroope

O vos omnes,
Qui transitis per viam,
Attendite et videte
Si est dolor,
Sicut dolor meus.

O you people,
Who pass this way,
Look and see
If there exists any sorrow
Like unto my sorrow.

Recordare Domine
Intuere et respice
Opprobrium nostrum.

Remember, Lord
Consider and notice
Our humiliation and disgrace!

Nimium Habitavit anima mea
(Liber Canticorum)
Vagn Holmboe

Nimium habitavit anima mea
cum iis qui oderunt pacem.
Ego pacem cum loquor illi
urgent ad bellum.

Too long I have lived
among those who hate peace.
I am a man of peace, but
when they speak, they are for war.

Drei Geistliche Lieder
Felix Mendelssohn Bartholdy

1. Laß, o Herr, mich Hilfe finden
Laß, o Herr, mich Hilfe finden,
neig' dich gnädig meinem Flehn,
willst gedenken du der Sünden,
nimmermehr kann ich bestehn.
Soll mein Sorgen ewig dauern,
sollen Feinde spotten mein?
Schwach und hülflos soll ich trauern
und von dir vegessen sein?

Help me, Lord, in my affliction;
O be gracious to my cry,
For if thou wilt mark transgression,
Nevermore shall I be free.
Shall my pain be everlasting?
Shall my foes show scorn for me?
Weak and helpless in my grieving,
Shall I be cast off from thee?

2. Choral
Deines Kinds Gebet erhöre,
Vater, schau auf mich herab;
meinen Augen Licht gewähre,
rette mich aus dunklem Grab.
Sonst verlacht der Feind mich Armen,
triumphiert in stolzer Pracht,
sonst verfolgt er ohn Erbarmen
und verspottet deine Macht.

Father, hear thy child's petition;
Look on me in thy great love.
Grant me thine illumination;
Save me from the fearful grave.
For without thee, Satan mocks me,
Triumphs in his pride and spite;
Merciless, he overtakes me
And heaps scorn on all thy might.

3. Herr, wir trau'n auf deine Güte

Herr, wir trau'n auf deine Güte,
die uns rettet wunderbar,
singen dir mit frommen Liede,
danken freudig immerdar.

Lord, we trust in thy great goodness,
Which redeems us wondrously;
Singing all our songs of gladness,
We in joy give thanks to thee.

Cantique de Jean Racine

Gabriel Fauré

Verbe, égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;
We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois !

Spread the fire of your mighty grace upon us,
May the entire hell flee at the sound of your voice;
Disperse drowsiness from any slothful soul,
Inducing it to forget your laws!

O Christ soit favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!

Oh Christ, look with favour upon this faithful people
Which has now gathered to bless you.
Receive its singing, offered to your immortal glory,
And may it leave with the gifts you have bestowed upon it!

Chanson du Soir
Michel Hostettler

Quand le rose vous monte aux joues,
Grands arbres du chemin,
C'est que derrière le jardin
Le soleil descend, le héron se pose.

J'aimerais bien te parler,
Mais les mots sont fatigués.
Pour savoir ce que je pense,
Écoute l'oiseau passer.

Les hérons dans le ciel se
rassemblent,
Les enfants s'appellent,
L'arbre tremble face au soleil,
Il est rouge derrière les toits.

Sur vous, fleurs et parfums,
La nuit viendra,
Et le hibou sans qu'on le sache.
J'aimerais bien te parler,
Mais les mots sont peu de chose.
Pour la bouche close,
j'écoute le temps passé.

When the color rises to your cheeks,
Large trees on the path,
Behind the garden
The sun sets, the heron rests.

I would like to speak with you,
But words are tired.
To know what I think,
Listen to the passing bird.

The herons assemble in the sky,
The children call out,
The tree shakes, facing the sun,
It is red behind the roofs.

Upon you, flowers and perfumes,
The night will come,
And the owl, without us knowing.
I would like to speak with you,
But words are not enough.
Be silent;
I listen to the passing of time.

Vier Lieder für Gemischten Chor
Antonín Dvořák (Sung in German, based on original Czech texts)

Abendsegen (Evening Blessing)
Hoch am Bergeshang, im weiten Hirtenkleide
Hütet der Senne die Herde seiner Ziegen.
Von der Alm herab, aus seiner Hütte droben
Sieht er das Dörfchen versteckt im Tale liegen.
Und in diesem Dörfchen wohnt sein kleines Schätzchen,
Singt verliebte Lieder wie ein junges Spätzchen.
Schallt ihr froher Sang in siene Bergeshöhen,
Dringt's wie tausend Blüten aus den kahlen Zweigen,
Wie ein Glöckchen klingt's ihm,
Wenn er abends müde will auf hartem Lager zum Gebet sich neigen.

High on the mountain slope, in loose white shepherd clothes
The Alpine shepherd tends his herd of nanny goats.
From his little hut in the Alpine pasture he looks below
And sees the little village lying hidden in the valley.
And in this wee village lives his little sweetheart,
Who sings amorous songs like a little sparrow.
Her happy song rings in his mountain heights,
Penetrates the barren branches like a thousand blossoms,
Like a little bell ringing for him,
When in the evening he bends wearily by his hard bed to pray.

Abendsegen (Evening Blessing)
(cont'd)

Und in seinem Träumen
naht sich mit dem Liedchen
schön und scheu sein Engel,
tritt zu ihm ins Stübchen.
Sollt zu meiner Fürsprach'
Geld nicht dem Preister bringen,
Sollt mein Liebchen bitten:
Sie mag für mich singen!

And in his dreams his angel,
beautiful and timid,
steps towards him in his little room,
and approaches with her little songs.
It should be that rather than giving
intercession money to the priest,
My sweetheart should ask
that she sing for me!

Wiegenlied (Cradle Song)

Schlaf, mein Bübchen mit den Grübchen,
Mit dem Mündchen, weich und rosig!
Mutter wiegt dich, schlaf, mein Kindchen,
Mutter wiegt dich, schlaf, mein Kind!
Schliess die Äuglein, kleines Täublein,
Senk' die Lider, bleib fein liegen!
Will dich wiegen, immer wieder!

Sleep, my little boy with the dimple,
With the little mouth, so soft and rosy!
Mother rocks you, sleep my little child!
Close your tiny eyes, my little pigeon,
Lower your tiny eyelids,
Remain lying peacefully!
I want to rock you always!

Liebes Kleinchen, woll'n die Beinchen
sich noch regen?
Woll'n noch hampeln, woll'n noch strampeln,
sich nicht legen?
Husch! Verstekke in der Dekke,
Husch! Verstekke deine Füsschen!
Horch! Ein Märchen streift dein Öhrchen
Wie ein Küsschen.

Dear little one,
do your little legs still want to stir?
Do they want to jump about and kick,
and not lie still?
Quickly, hide under the blanket,
Quickly, hide your little feet!
Listen! A fairy tale brushes your little ears
Like a little kiss.

Sinken ferne Mond und Sterne,
Folgt im Reigen Morgenglühen,
Nacht muss fliehen, Tag wird steigen.
Träum' und schlafe!
Frohe Lieder weh'n hernieder,
Horch, mein Kind,
Es tönt die Harfe König Davids im Wind!

As the distant moon and stars sink,
The morning glow follows in a roundelay,
Night must flee and day arise.
Dream and sleep, my little one!
Happy songs blow down upon you;
Listen, my child,
The harp of King David sounds in the wind.

Ich sag's nicht (I say it not)

Stand mein Schatz am Brünnlein,
Gab dem Pfau ein Körnlein.
"Sag mir, mein Mädelchen,
sag mir, hübches Täubchen,
Kannst du mich wohl lieben?"

"O nein, ich sag's dir nicht,
weiss ich es doch selbst nicht!
Komm wenn es Abend wird:
Mutter will ich fragen,
Dann kann ich's dir sagen."

"Trab' ich zum Tor herein,
Schwarz wird mein Pferdchen sein,
Halte es fest im Zaum,
Bind's an den Tannenbaum,
Mit einem weissen Band."

"Wie sich mein Tännchen heut'
Schon auf dein Pferdchen freut!
Ob in der Sommerzeit,
oder wenn's Flokken schneit:
Immergrün glänzt sein Kleid!"

My sweetheart stood at the little well,
And gave the peacock a little seed.
"Tell me, my little maid,
my pretty little pigeon,
Can you love me well?"

"Oh no, I cannot say that to you,
I do not yet know it myself!
Come, when it is evening:
I will ask mother,
Then I will be able to tell you."

"I will trot to your door,
My little horse will be black,
I will keep a firm hold on the bridle,
And bind it to the fir tree
with a white ribbon."

"How my little fir tree today
Already looks forward to your horse!
Whether it is summer,
or the snow is falling,
The little tree's clothing
always remains a bright green."

Verlassen (Forsaken)

Wenn du mich nicht mehr magst,
Hättest du's frei bekannt!
Ich wäre nicht zwei Jahr'
Dir hinterhergerannt!
Hielt'st mich hin, Jahr um Jahr,
Sagtest kein Wörtchen mir,
Sah dich an der Schwelle noch
vor meiner Tür!

Weidelein, Weidelein,
schwankend' Weidenzweiglein,
Kummervoll denk' ich nun
Jahre in Trauer dein!
Tännchen, dein Nadelkleid,
leuchtend grün und maifroh,
Mög's dir nie verdorr'n
wie mir dir Freude entfloh!
Lass nich die Felsen,
die deine Wurzeln fassen,
So, wie du, lieber Schatz,
treulos mich verlassen!

When you no longer wanted me,
Would that you had openly confessed
it!
I would not have been two years
running after you.
You kept me there, year after year,
Without saying any little words to me,
And yet I still saw you
on the threshold of my door!

Little willow, little willow,
swaying little branches,
Full of sorrow, I think of you
after a year of mourning!
Little fir tree, your garment of needles
Shines green and full of springtime joy;
Would that you never wither,
As I have now that joy has fled from
me.
Leave not the rocks
that your roots hold,
So that you will not be
faithlessly abandoned
As I was by my dear sweetheart.

Verlassen (Forsaken)
(cont'd)

Wenn du mich nicht mehr magst,	When you no longer want me,
Sage mir voll Vertraun,	Say to me, full of trust,
Daß deine Augen nicht mehr nach mir ausschaun!	That your black eyes will never more look at me!
Meinen Säbel muss ich gürten,	My sabre,
Hängt mir schwer zur Seite,	hanging heavy at my side,
Noch einen Blick schenk mir,	will soon forgive me,
Nun, wo ich scheide!	When I depart.

Die Nacht (The Night)
Josef Rheinberger

Wie schön hier zu verträumen	How lovely is our dreaming,
die Nacht im stillen Wald,	at night in silent wood,
Wenn in den dunklen Bäumen	When in darkened forest
das alte Märchen hallt.	the old fairytales are heard.
Die Berg' im Mondesschimmer	When mountains shine with
wie in Gedanken stehn,	moonlight, as in long ago,
Und durch verworr'ne Trümmer	And through forgotten ruins
klagend die Quellen gehn,	the moaning fountains flow.
Denn müd ging auf den Matten	Then beauty goes to the meadow,
die Schönheit nun zur Ruh;	so weary now to rest;
Es deckt mit kühlem Schatten	And night, with cool, dark shadows,
die Nacht das Liebchen zu.	enwraps the loved one there,
Die Stern' gehn auf und nieder,	The stars come out and vanish,
wann kommst du, Morgenwind,	when come you, morning wind,
und hebst die Schatten wiede	To blow away the shadows
von dem verträumten Kind?	which on the child have been,
Das ist das irre Klagen	This is the mindless wailing
in stiller Waldespracht;	in the silent forest hall;
die Nachtigallen schlagen	The nightingales call sweetly,
von ihr die ganze Nacht.	for her the whole night long.
Schon rührt sich's in den Bäumen,	The trees begin to rustle,
die Lerche weckt sie bald,	soon the larks will waken them,
So will ich treu verträumen	So I will truly dream
die Nacht im stillen Wald.	throughout the night in the still forest.

UNIVERSITY OF ALBERTA
CONCERT CHOIR

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of 60-70 singers, most of whom are in their first or second year of post-secondary education. Membership in the choir is open to students across the campus through auditions held at the beginning of each year. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself. As well as students whose home is Edmonton, students in the choir also come from other parts of Alberta, as well as British Columbia, Saskatchewan, Ontario, and from as far away as Iceland. The choir rehearses 4 hours per week and can be taken as a Fine Arts option.

A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. In the past three years, the choir has performed works by contemporary Australian, Danish, Swedish, Swiss, Jamaican, Canadian, and American composers, as well as works by Schütz, Gabrieli, Mendelssohn, Brahms, Bruckner and Dvorak. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, been heard on national broadcast of the CBC, and has been regular national semi finalists in the CBC Amateur Choir Competition.

Tours form an important part of the education and experience of these young singers. In recent years the choir has traveled to southwestern Ontario, to various parts of Alberta, and to Vancouver Island. The members of this year's Concert Choir are delighted to be visiting the east coast of Canada for the first time in the ensemble's history.

DEBRA CAIRNS, Director

A native of London, Ontario, Dr. Debra Cairns is a graduate of the University of Illinois at Urbana-Champaign. She is a Full Professor in the Department of Music at the University of Alberta where she co-supervises the graduate program in choral conducting, teaches undergraduate and graduate conducting, choral literature, and diction for singers. She is also the director of *i corist chamber choir*, an ensemble which she formed in 1994. Both choirs are regular national semi-finalists in the CBC Amateur Choir Competition and have been heard on regional and national broadcasts of the CBC. A recipient of the Sir Ernest MacMillan Memorial Prize in Conducting, Debra Cairns has had articles on the music of the Renaissance composer, Palestrina, published in the *Choral Journal* and *Anacrusis*, and has had an edition of Palestrina's *Missa Ave Regina Coelorum* published by Carus-Verlag of Stuttgart, Germany. Increasingly active as a workshop and conference presentor both nationally and internationally, she has given several sessions on her current area of research interest, the relationship of gesture to sound. She serves on many committees both at the university and within the Edmonton community, is a former member of the Board of Directors of the Alberta Choral Federation, and is active as a clinician and adjudicator in Alberta and across Canada. In April 2002 Debra Cairns was nominated for the Syncrude Canada Award for Innovative Artistic Direction in recognition of her work with *i coristi chamber choir*.

University of Alberta Concert Choir
East Coast Tour Choir, Spring 2006
Dr Debra Cairns, Conductor
Jordan Van Biert, Assistant Conductor
Jonathan Hamill, Accompanist

Soprano
Catherine Davis, Vancouver, BC
Danielle Germain, Edmonton, AB
Meggie Greene, Edmonton, AB
Apryl Hewlett, Edmonton, AB
Amanda Koenig, Gibbons, AB
Jessie Krushel, Peace River, AB
Erin Passmore, Edmonton, AB

Alto
Lisa Brownie, Edmonton, AB
Lana Cuthbertson, Edmonton, AB
Christine Eggert, Edmonton, AB
Verda Law, Hong Kong
Sima Shamsi, Edmonton, AB
Shannnon Sutherland, Edmonton, AB

Tenor
Jeremy Block, Edmonton, AB
Jonathan Hamill, Regina, SK
Lincoln Ho, Millwoods, AB/Hong Kong
Rover Lai, Hong Kong
Ryan Payne, Edmonton, AB
Erich Welz, Edmonton, AB
Alvin Yung, Hong Kong

Bass
Dax Biondi, Chatham, ON
Ian Bonyun, Sherwood Park, AB
Michael Brown, Edmonton, AB
Ross McDonald, Brandon, MB
Dadi Sverrisson, Reykjavik, Iceland
Jordan Van Biert, Edmonton, AB

East Coast Tour Itinerary

Sunday, April 30, 3:00 pm
St Peter's Church
DARMOUTH, NS

Monday, May 1, 7:30 pm
Trinity-St Stephen's United Church
AMHERST, NS

Tuesday, May 2, 7:00 pm
First Baptist Church
MONCTON, NB

Wednesday, May 3, 8:00 pm
PArk Royal United Church
CHARLOTTETOWN, PEI

Thursday, May 4, 7:30 pm
St Andrew's United Church
SYDNEY, NS

Friday, May 5, 8:00 pm
Bedford United Church
BEDFORD, NS

Acknowledgement
The University of Alberta Concert Choir gratefully acknowledges the Hole family and the Roger Smith Choral Fund for the generous donations given in support of this tour, and the support of various Edmonton and area businesses and patrons who donated items and services for our Silent Auction and Dinner Concert to raise funds for this tour.

University of Alberta
Department of Music

Choral Program

The Department of Music at the University of Alberta (Edmonton, Alberta), is recognized as having one of the most outstanding mid-sized music programs in Canada. With a full-time faculty of 20, as well as 35 sessional faculty, the Department provides programs of study in all performing and academic (ethnomusicology, musicology and theory) areas of Music, as well as in composition, with approximately 130 undergraduate and 50 graduate students.

The Department supports 12 ensembles, including 5 in the choral/vocal area: the Concert Choir, Graduate Recital Choir, Happnin' Jazz Choir, Madrigal Singers and Opera Workshop. For more information about the Department and its programs, please visit our website: www.ualberta.ca/music

Choral and Vocal Faculty (2005-2006)

Full Time:

Debra Cairns (DMA, Illinois), professor, choral music
Robert de Frece (DMA, Oregon), professor, choral music, music education
Alan Ord (DMA, USC), associate professor, voice and opera workshop
Leonard Ratzlaff (DMA, Iowa), professor, choral music, Chair, Department of Music
Harold Wiens (Diploma Reifeprüfung, Detmold, Germany), professor, voice

Part Time:

John McMillan (BMus, Toronto), visiting assistant professor, choral music
John Brough (MMus, Alberta), visiting assistant professor, choral music
Jolaine Kerley (MMus, Alberta), visiting assistant professor, voice
Brendan Lord (MMus, Alberta), visiting assistant professor, choral music

If Music is an important part of your life...

Join us!

The Department of Music Offers:

- Bachelor of Music degrees with majors in Performance, School Music, Composition and Theory, Music History, and World Music with preparation for music education and graduate study. There is also a five-year combined program, Bachelor of Music/Bachelor of Education.
- Masters and Doctoral programs comprising studies in Choral Conducting, Composition, Ethnomusicology, Musicology, Performance, and Theory.
- Performance experience includes: Academy Strings, Concert Band, Concert Choir, Indian Music Ensemble, Jazz Band, Madrigal Singers, Middle Eastern and North African Music Ensemble, Opera Workshop, Symphonic Wind Ensemble, University Symphony Orchestra, Vocal Jazz Ensemble, West African Music Ensemble and chamber music.
- The Department also offers a growing number of Bachelor of Arts students wishing to major in music a wide range of academic and performance courses.

Deadline for 2006/2007 undergraduate admission applications and audition applications is May 1

For information regarding programs and available scholarships contact:
The Chair,
Department of Music
3-82 Fine Arts Building
University of Alberta
Edmonton, Alberta
Canada T6G 2C9
Telephone: (780) 492-0602

Deadline 2006/2007 graduate admission applications is December 15, 2006
In-person auditions highly recommended, and required for residents of Alberta. All supporting documentation including transcripts, references, and audition and assistantship application forms must be received by January 15, 2007.

For additional information regarding programs and available scholarships contact: **The Graduate Coordinator**
Department of Music, 3-82 Fine Arts Building, University of Alberta
Edmonton, Alberta, Canada T6G 2C9
Telephone: (780) 492-0603

Fax: (780) 492-9246
Website address: http://www.ualberta.ca/music

In Recital

Tony Caruso, Tenor

Assisted by
Rachel Stefan, Piano
Laura Buckwold, Soprano

Saturday, April 22, 2006 at 8:00 pm

Program

DEPARTMENT OF
MUSIC

Program

If Music Be the Food of Love (1695)

Henry Purcell
(1659-1695)

Die schöne Müllerin (1823)
VI. Der Neugierige
XIII. Mit dem grünen Lautenbande

Franz Shubert
(1797-1828)

An die ferne Geliebte (1816)
I. Auf dem Hügel sitz ich, spähend
II. Wo die Berge so blau

Ludwig van Beethoven
(1770-1827)

Panis Angelicus (1872)

Cèsar Franck
(1822-1890)

Vergin, tutt'amor

Francesco Durante
(1684-1755)

Ave Maria (1825)

Franz Shubert
(1797-1828)

10 Minute Intermission

Texts and Translations

Der Neugierige
Ich frage keine Blume,
Ich frage keinen Stern,
Sie können mir alle nicht sagen,
Was ich erführ so gern.

Ich bin ja auch kein Gärtner,
Die Sterne stehn zu hoch;
Mein Bächlein will ich fragen,
Ob mich mein Herz belog.

O Bächlein meiner Liebe,
Wie bist du heut so stumm?
Will ja nur eines wissen,
Ein Wörtchen um und um.

Ja heißt das eine Wörtchen,
Das andre heißet Nein,
Die beiden Wörtchen
Schließen die ganze Welt mir ein.

O Bächlein meiner Liebe,
Was bist du wunderlich!
Will's ja nicht weitersagen,
Sag, Bächlein, liebt sie mich?

Curiosity
I ask no flower,
I ask no star;
None of them can tell me,
What I so eagerly want to know.

I am surely not a gardener,
The stars stand too high;
My brooklet will I ask,
Whether my heart has lied to me.

O brooklet of my love,
Why are you so quiet today?
I want to know just one thing -
One little word again and again.

The one little word is "Yes";
The other is "No",
Both these little words
Make up the entire world to me.

O brooklet of my love,
Why are you so strange?
I'll surely not repeat it;
Tell me, o brooklet, does she love me?

Mit dem grünen Lautenbande
Schad um das schöne grüne Band,
Daß es verbleicht hier an der Wand,
Ich hab das Grün so gern!
So sprachst du, Liebchen, heut zu mir;
Gleich knüpf ich's ab und send es dir:
Nun hab das Grüne gern!

Ist auch dein ganzer Liebster weiß,
Soll Grün doch haben seinen Preis,
Und ich auch hab es gern.
Weil unsre Lieb ist immergrün,
Weil grün der Hoffnung Fernen blühn,
Drum haben wir es gern.

Nun schlingst du in die Locken dein
Das grüne Band gefällig ein,
Du hast ja's Grün so gern. Dann weiß ich,
wo die Hoffnung wohnt,
Dann weiß ich, wo die Liebe thront,
Dann hab ich's Grün erst gern.

With the Green Lute-ribbon
It's a pity for that pretty green ribbon,
That it fades here on the wall;
I like Green so very much!"
So you said, sweetheart, today to me;
I shall untie it and send it to you:
Now be fond of Green!

Even though your lover is white with flour,
Green shall still have its praise;
And I also like green.
Because our love is evergreen,
Because Hope's far reaches bloom green,
We are both fond of green.

Now pleasantly entwine in your locks
This green ribbon;
You are so fond of green.
Then I will know where Hope dwells,
Then I will know where Love is enthroned,
Then I will be really fond of green.

Texts and Translations

Auf dem Hügel sitz ich spähend
Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns teilt.

Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!

Denn vor Liebesklang entweichet
Jeder Raum und jede Zeit,
Und ein liebend Herz erreichet
Was ein liebend Herz geweiht!

On the hill sit I, peering
On the hill sit I, peering
Into the blue, hazy land,
Toward the far away pastures
Where I you, beloved, found.

Far am I, from you, parted,
Separating us are hill and valley
Between us and our peace,
Our happiness and our sorrow.

Ah! The look can you not see,
That to you so ardently rushes,
And the sighs, they blow away
In the space that separates us.

Will then nothing more be able to reach you,
Nothing be messenger of love?
I will sing, sing songs,
That to you speak of my pain!

For before the sound of love escapes every space
and every time,
And a loving heart reaches,
What a loving heart has consecrated!

Wo die Berge so blau
Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual.
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

Where the mountains so blue
Where the mountains so blue
Out of the foggy gray
Look down,
Where the sun dies,
Where the cloud encircles,
I wish I were there!

There is the restful valley
Stilled are suffering and sorrow
Where in the rock
Quietly the primrose meditates,
Blows so lightly the wind,
I wish I were there!

There to the thoughtful wood
The power of love pushes me,
Inward sorrow,
Ah! This moves me not from here,
Could I, dear, by you
Eternally be!

(Translation: Lynn Thompson)

Texts and Translations

Panis Angelicus
Panis angelicus
fit panis hominum;
Dat panis caelicus
figuris terminum:
O res mirabilis!
manducat Dominum
Pauper, servus, et humilis.
Amen.

Bread of Angels
Bread of Angels,
made the bread of men;
The Bread of heaven
puts an end to all symbols:
A thing wonderful!
The Lord becomes our food:
poor, a servant, and humble.
Amen.

Vergin, tutt'amor
Vergin, tutto amor,
o madre di bontade,
o madre pia, madre pia,
ascolta, dolce Maria,
la voce del peccator.
Il pianto suo ti muova,
giungano a te i suoi lamenti,
suo duol, suoi tristi accenti,
senti pietoso quel tuo cor.
O madre di bontade,
Vergin, tutto amor.

Virgin, full of love
Virgin, all-love,
O Mother of goodness, mother holy,
Hear, sweet Mary,
The voice of the sinner.
The weeping his/her you let-move,
Let-arrive to you his/her laments.
His/her sorrow, his/her sad accent,
Let-hear merciful [that] you heart.

Ave Maria
Ave Maria
Gratia plena
Maria, gratia plena
Maria, gratia plena
Ave, ave dominus
Dominus tecum
Benedicta tu in mulieribus
Et benedictus
Et benedictus fructus ventris
Ventris tuae, Jesus.
Ave Maria
Ave Maria
Mater Dei
Ora pro nobis peccatoribus
Ora pro nobis
Ora, ora pro nobis peccatoribus
Nunc et in hora mortis
Et in hora mortis nostrae
Et in hora mortis nostrae
Et in hora mortis nostrae
Ave Maria

Ave Maria
Hail Maria
Full of grace
Maria, full of grace
Maria, full of grace
Hail, Hail Lord
The Lord is with thee
Blessed art thou among women
And blessed is
And blessed is the fruit of thy your womb
Of thy womb, Jesus
Hail Maria
Hail Maria
Mother of God
Pray for us sinners
Pray for us
Pray for us sinners
Now and in the hour of our death
And in the hour of our death
And in the hour of our death
And in the hour of our death
Hail Maria

Texts and Translations

Che fiero costume
Che fiero costume
D'aligero nume,
Che a forza di pene si faccia adorar!
E pur nell' ardore
Il dio traditore
Un vago sembiante mi fe' idolatrar.
Che crudo destino
Che un cieco bambino
Con bocca di latte si faccia stimar!
Ma questo tiranno
Con barbaro inganno,
Entrando per gli occhi, mi fe' sospirar!

How cruel the custom
How cruel are the ways
of that pitiless god,
to make us worship him by making us suffer!
The treacherous deity
compels me in my passion
to idolize a pleasing appearance.
O evil fate,
that a sightless infant,
his mouth still full of milk, can command my respect.
Yet this false and barbarous tyrant
has entered through my eyes to bring me grief.

Non posso disperar
Non posso disperar,
Sei troppo cara al cor:
Il solo sperare
D'aver a gioire m'è un dolce languire,
M'è un caro dolor.

I cannot despair
I cannot despair;
you are far too dear to my heart.
The mere hope of enjoying you
is for me a sweet suffering,
an adorable pain.

(Translation: Lynn Steele)

Sebben crudele
Sebben crudele mi fai languir.
Sempre fedele, sempre fedele ti voglio amar.
Con la lunghezza del mio servir.
La tua firezza, la tua firezza,
Sapro stancar.

Although, Cruel One
Although, cruel one, you make me languish,
Forever faithful, I want to love you.
With the length of my service
Your pride
Will wear down.

Quella fiamma
Quella fiamma che m'accende
Piace tanto all'alma mia
Che giammai s'estinguerà.
E se il fato a voi mi rende,
Vaghi rai del mio bel sole,
Altra luce ella non vuole
Né voler giammai potrà.

That Flame
The flame which me-kindles
Pleasc so-much to[-the]-soul mine
That never itself-will-it extinguish.
And if [the] fate to you me returns,
Lovely rays of[-the] my beautiful sun,
Other light it (does) not want
Nor to-wish ever will0it-be-able.

Danza, danza, fanciulla gentile
Danza, fanciulla gentile,
Al mio cantar!
Gira, leggera, sottile,
Al suon dell'onde del mar!
Senti il vago rumore
Dell'aura scherzosa,
Che parla in core
Conlanguido suon
E che invita alla danza
D'appresso il mar!

Dance, Dance, Gentle Maiden
Dance, girl gentle,
to my singing!
Turn, light-one, slender-one,
To the sound of the waves of the sea!
Hear the lovely sound
Of the breeze playful,
Which speaks in you heart
With languid sound
And which invites to the dance
Near the sea.

Texts and Translations

Nel cor piú non mi sento
Nel cor piú non mi sento
Brillar la gioventú.
Cagion del mio tormento,
Amor, ci hai colpa tu.
Mi stuzzichi, mi mastichi,
Mi pungichi, mi pizzichi;
Che cosa è questa, ohimè?
Pietà, pietà, pietà!
Amor è un certo che,
Che delirar mi fa!

In my hear no longer do I feel
In the heart more not myself I feel
Sparkle the youth.
Cause of the my torment,
Love, there have guilt you.
You excite me, you bite me,
You prick me, you pinch me;
What thing is this, alas?
Pity!
Love is a certain something
Which be-delirious me makes!

Santa Lucia
Sul mare luccica l'astro d'argento.
Placida e l'onda, prospero il vento.
Venite all'agile barchetta mia!
Santa Lucia! Santa Lucia!

Santa Lucia
The silver star shines on the sea,
the waves are gentle, the wind is favourable.
Come to my swift little boat!
Santa Lucia! Santa Lucia!

'A serenata d'e rose
E mezzanotte e cu stu mandulino
I' canto a stu barcone chin' 'e rrose,
Saglie n'addorre arance d' 'o ciardino
E a st'aria doce vene a profuma.
'A luna janca me
Pare d'argiento
Sbattute sogh' 'e rrose da stu viento.
Oj rrose meje! Si dorme chesta fata,
Scetatela Cu chesta serenata.

The Serenade of the Roses
It's midnight and with this mandolin
I sing on this balcony full of roses,
A smell of oranges comes up from the garden
And this smell perfumes the air.
The moon next to me
Looks like silver
As the roses sway in the wind.
Oh my roses! If this fairy sleeps,
Wake her with this serenade.

'I te vurria vasa'
Ah! Che bell'aria fresca...
Ch'addore 'e malvarosa...
E tu durmenno staje,
'ncopp'a sti ffronne 'e rosa!
'O sole, a poco a poco,
pe' stu ciardino sponta...
'o viento passa e vasa
stu ricciulillo 'nfronte!
I' te vurría vasá...
I' te vurría vasá...
ma 'o core nun mm"o ddice
'e te scetá...
'e te scetá!...
I' mme vurría addurmí...
I' mme vurría addurmí...
vicino ô sciato tujo,

I Long To Kiss You
A welcome breath of air
carries the hollyhocks' scent.
I watch you sleeping there,
fragrant roses for your bed.
The sun has slowly climbed
and is warming the garden now;
a gentle wind wafts by,
kissing the curl on your brow.
I long to kiss you...
I long to kiss you...
But I don't have the heart
to wake you.
I long to drift asleep
I long to drift asleep
for an hour, close enough
to feel your breath!

Che fiero costume

Giovanni Legrenzi
(1626-1690)

Non posso disperar

Giovanni Bononcini
(1670-1747)

Sebben, crudele

Antonio Caldara
(ca. 1670-1736)

Quella fiamma che m'accende

Benedetto Marcello
(1686-1739)

Danza, danza fanciulla

Francesco Durante
(1684-1755)

Nel cor più non mi sento (Duet with Laura Buckwold, soprano)

Giovanni Paisiello
(1740-1816)

Santa Lucia (1850)

Teodoro Cottrau
(1827-1879)

'A serenata d'e rose (1897)

Eduardo Di Capua
(1865-1917)

I' te vurria vasa' (1897)

Eduardo Di Capua
(1865-1917)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Caruso.

Mr. Caruso is a recipient of a Beryl Barns Memorial Award (Undergraduate) Scholarship in Voice.

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Anthony Bacon, cello

Assisted by
Rachel Stefan, piano

Sunday, May 14, 2006 at 3:00 pm

Program

E-Flat Major Suite, BWV 1010 (1717-1723) — Johann Sebastian Bach (1685–1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte 1 & 2
- Gigue

Cello Sonata No. 3 in A Major, Op. 69 — Ludwig van Beethoven (1770–1827)
- I. Allegro, ma non tanto
- II. Scherzo
- III. Adagio cantabile/Allegro vivace

Intermission

From *Pulcinella* (1933/34) — Igor Fyodorovich Stravinsky (1882–1971)
Suite Italienne for Violin or Cello and Piano
- I. Introduzione
- II. Serenata
- III. Aria
- IV. Tarantella
- V. Minuetto E Finale

Elfentanz, Op.39 "Dance of the Elves" — David Popper (1843–1913)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Bacon.

Reception to follow in the Green Room.

DEPARTMENT OF
MUSIC

Studio 2-7
Fine Arts Building
University of Alberta

Argentine Folk Music Influences in Alberto Ginastera's Early Works for Piano
Lecture-recital

Bonnie McKeeman, piano

Thursday, May 18, 2006 at 1:00 pm

Recital Program

Works by
Alberto Ginastera
(1916-1983)

Milonga (composed 1938; transcribed for piano 1947)

Danzas Argentinas, op. 2 (1937)
I. Danza del Viejo Boyero (Dance of the Old Ox-man)
II. Danza de la Moza Donosa (Dance of the Gracious Maiden)
III. Danza del Gaucho Matrero (Dance of the Outlawed Cowboy)

Tres Piezas, op. 6 (1940)
I. Cuyana
II. Norteña
III. Criolla

Malambo, op. 7 (1940)

This lecture-recital is presented in partial fulfillment of the requirements for the Master of Music degree for Mrs. McKeeman.

Mrs. McKeeman is a recipient of the Beryl Barns Memorial Award (Graduate), the Further Education Scholarship for Studio Teachers, and Graduate Student Scholarship from Alberta Advanced Education.

Argentine Folk Music Influences in Alberto Ginastera's Early Works for Piano

LECTURE OUTLINE

I. Biography of Alberto Ginastera (1916-1983)
- Early interest in the music of his nation
- Music education
- Compositional career
- Teaching career
- Trouble with the fascist Perónist regime
- Temporary political refugee in United States
- Honorary doctorates and composition prizes

II. Discussion of Objective Nationalism and Subjective Nationalism in Ginastera's Early Piano Works

A. Objective Nationalism

1. *Rondo on Argentine Children's Folk Tunes*

1.1 Folk Songs Quoted:

On the bridge of Avignon	Ex.1
Ungrateful Little Dove	Ex. 2
On Fair Morning	Ex. 3
In a Coach Rides a Maiden	Ex. 4

1.2 Ginastera's Signature Modern Compositional Devices:

Chromatic accompaniment	Ex. 1, 5
Melodies built out of parallel chords	Ex. 6
Polytonality	Ex. 7

1.3 Performance of *Rondo on Argentine Children's Folk Tunes*

2. *Milonga* folk song genre

2.1 Popular Poetry Quoted:

Tree of Oblivion	Ex. 8
Text of a popular poem quoted in *Criolla*	Ex. 5

B. Subjective Nationalism

1. Argentine National Symbols:

Gaucho (cowboy)	
Symbolic guitar chordand guitar texture	Ex. 9, 12, 13
Malambo (competitive dance)	Ex. 9 – 13

III. Synthesis of regional influences and European compositional techniques

1. *Norteña* from *Tres piezas*

Incas living in the Andes mountains	
Imitation of Incan drum	Ex. 14
French Impressionistic flourishes	Ex. 15

GLOSSARY

Spanish Terms

criolla – person born in Argentina of European parents.

Cuyana – region in Argentina.

gaucho – local name for the hard-riding cowboy of the *pampas* (the plains of Argentina). Many gauchos were people of mixed Spanish and black descent who had crossed the border from Brazil to escape slavery.

habanera – a sensuous Afro-Cuban couple's dance that influenced the formation of the Argentine tango.

malambo – dance for men; accompanied by the guitar, it is danced as a competition between two *gauchos*. The *zapateo* footwork includes brushing the ground with the foot as well as heel tapping.

milonga – a sad Argentine folk song genre; predecessor of the tango.

Norteña – northern region of Argentina in the Andes mountain range.

Music Theory Terms

bitonality – two simultaneous key signatures.

chromatic – A chromatic scale consists of an ascending or descending line that advances by semitones.

hemiola – counter-rhythm set off against the main rhythm of the piece. For example, 3 quarter notes in 6/8 time.

objective nationalism – musical elements are presented without the composer's personal interpretation. These elements are easily identified as being of a certain nationality. Ginastera's 'objective nationalism' is where he directly quoted Argentine folk materials, such as folk tunes, making his music recognizably Argentine.

polytonality – simultaneous presentation of more than two tonalities; an extension of bitonality.

quartal harmonies – chords built using fourths.

rondo form – One of the most fundamental designs in music, the rondo is a structure consisting of a series of sections, the first of which (the main section) recurs, normally in the home key, between subsidiary sections before returning finally to conclude, or round off, the composition. (*ABAC ... A*)

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RESOURCES

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MUSICAL EXAMPLES

Rondo on Argentine Children's Folk Tunes

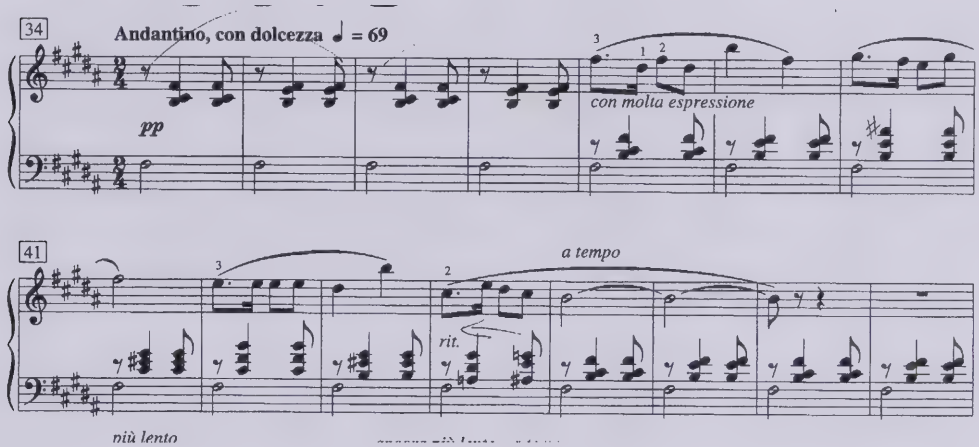
Rondo form: ABACA

EXAMPLE 1

A Section:
On the Bridge of Avignon
"On the bridge of Avignon, Everyone dances and so do I."

EXAMPLE 2

B Section:
Ungrateful Little Dove
"Ungrateful little dove, when will I see you again? You flew away and then you were gone."

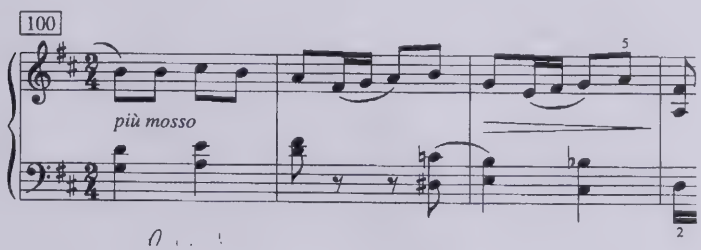


EXAMPLE 3

C Section:
On a Fair Morning
"On a fair morning in the month of April, I found Mom watering the garden. I told her to come with me to Mr. Manuel's shoe store to buy a pair of boots that fit me well. I am not good-looking nor do I want to be, because good-looking girls have a bad ending."

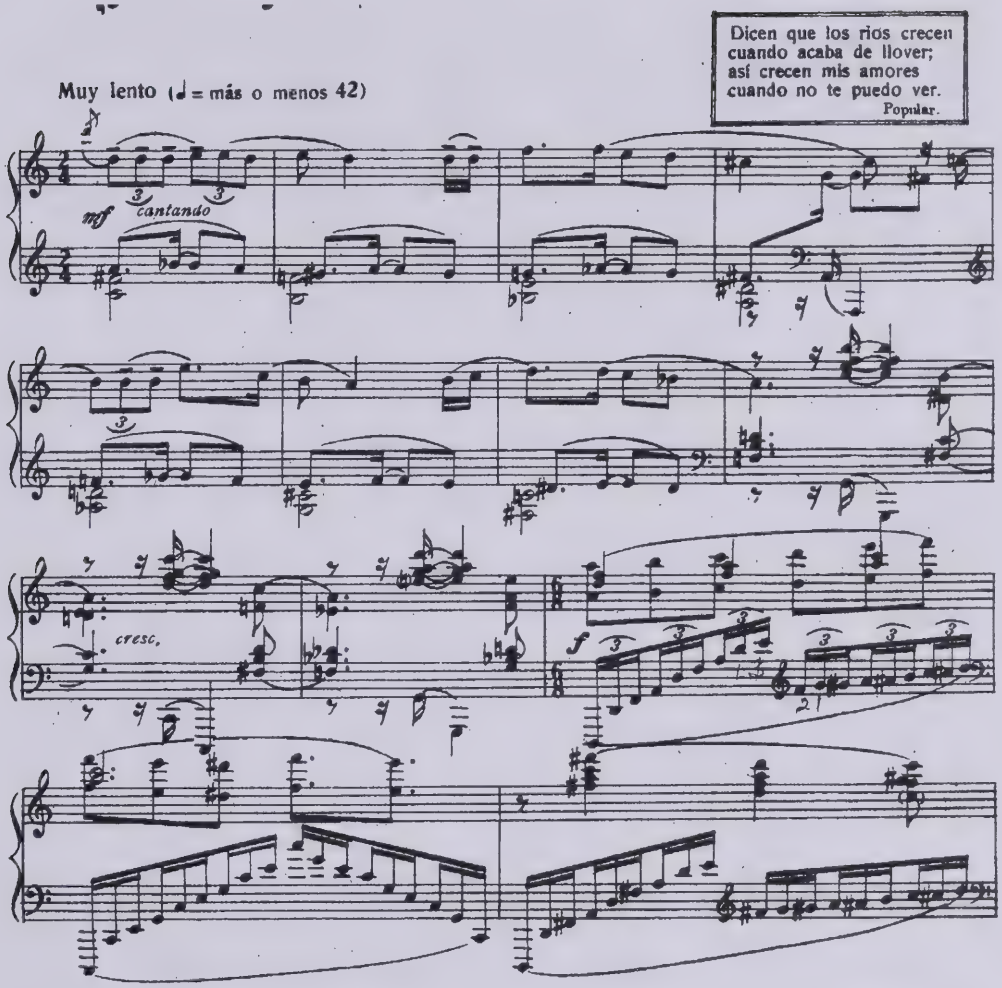
EXAMPLE 4

In a Coach Rides a Maiden
"…she is the daughter of a Captain, tra-la-la-la, tra-la-la-la."



EXAMPLE 5

Measures 88–100 of Criolla from *Tres Piezas*



Habanera rhythm:

Ex.1

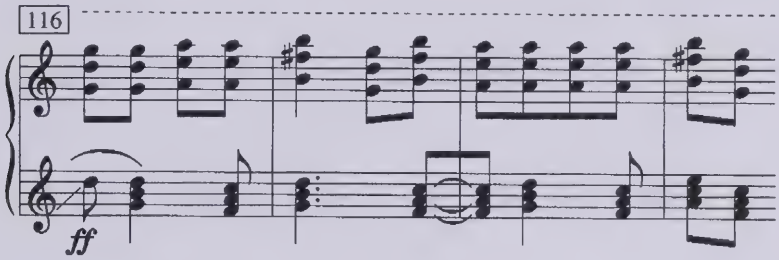
Translation of Popular Poem (top right corner of score):

"They say that the rivers grow when rain has fallen;
so grows my love when I cannot see you."

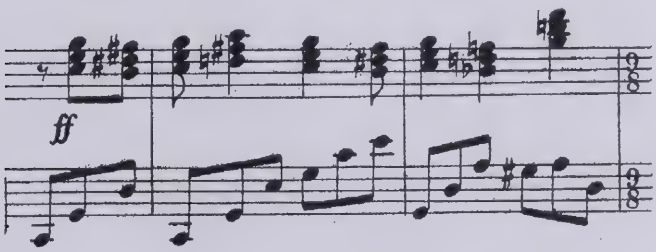
EXAMPLE 6
Melodies in parallel chords.

Second 'A Section' of *Rondo on Argentine Children's Folk Tunes*

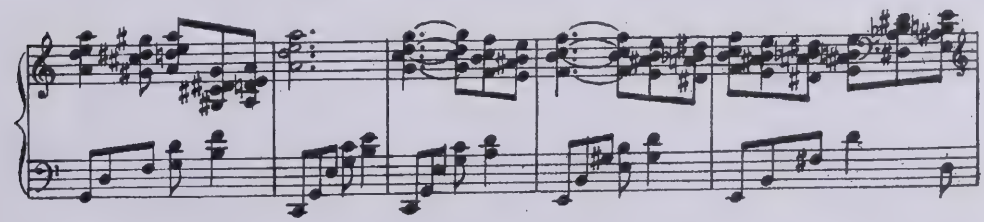
Final 'A Section' of *Rondo on Argentine Children's Folk Tunes*



Dance of the Outlawed Cowboy from *Danzas Argentinas*:

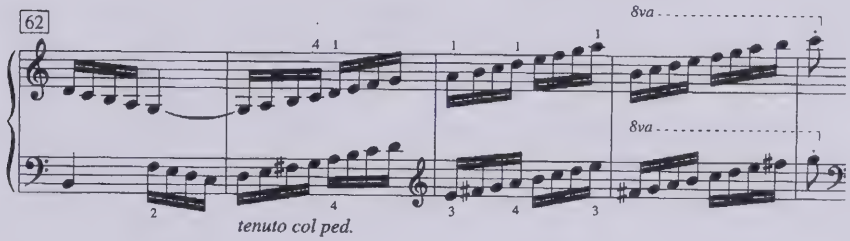


Dance of the Gracious Maiden from *Danzas Argentinas*
quartal harmonies – chords built on fourths:



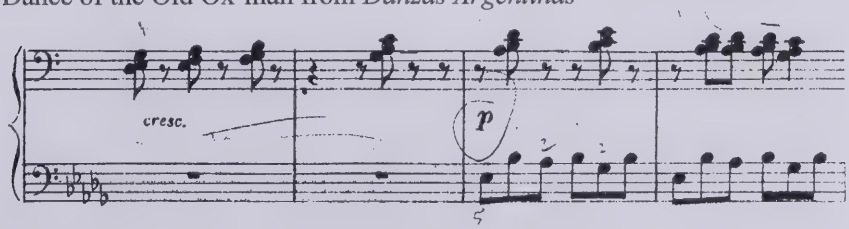
EXAMPLE 7
Polytonality and Bitonality

Measures 63–66 from *Rondo on Argentine Children's Folk Tunes*
Bitonality: C major scale in the right hand and G major scale in the left hand.



Final polytonal chords of *Rondo on Argentine Children's Folk Tunes*

Bitonality where right hand plays all white notes and left hand plays all black notes.
Dance of the Old Ox-man from *Danzas Argentinas*



Dance of the Outlawed Cowboy from *Danzas Argentinas*

EXAMPLE 8

Milonga

"*Canción al arbol del olvido*" (The Tree of Oblivion)
by Fernán Silva Valdés

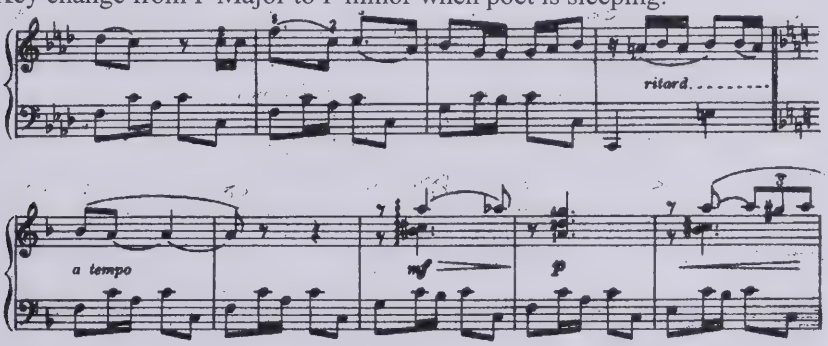
On my land is a tree
Which we call the tree of oblivion,
Where the dead of soul,
Go to console themselves.

So as not to think about you
I lay down one night
Under the tree of oblivion,
And I fell sound asleep.

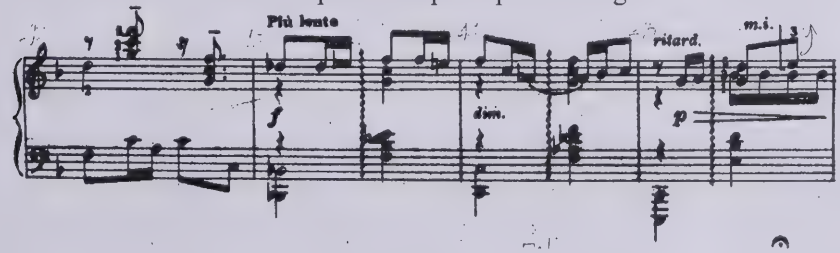
On waking from my dreams
I thought about you again
Because in the moment that I slept
I forgot to forget you.

http://www.meer.org/lyrics/TerraIncognitaLyrics.htm

Key change from F Major to F minor when poet is sleeping:



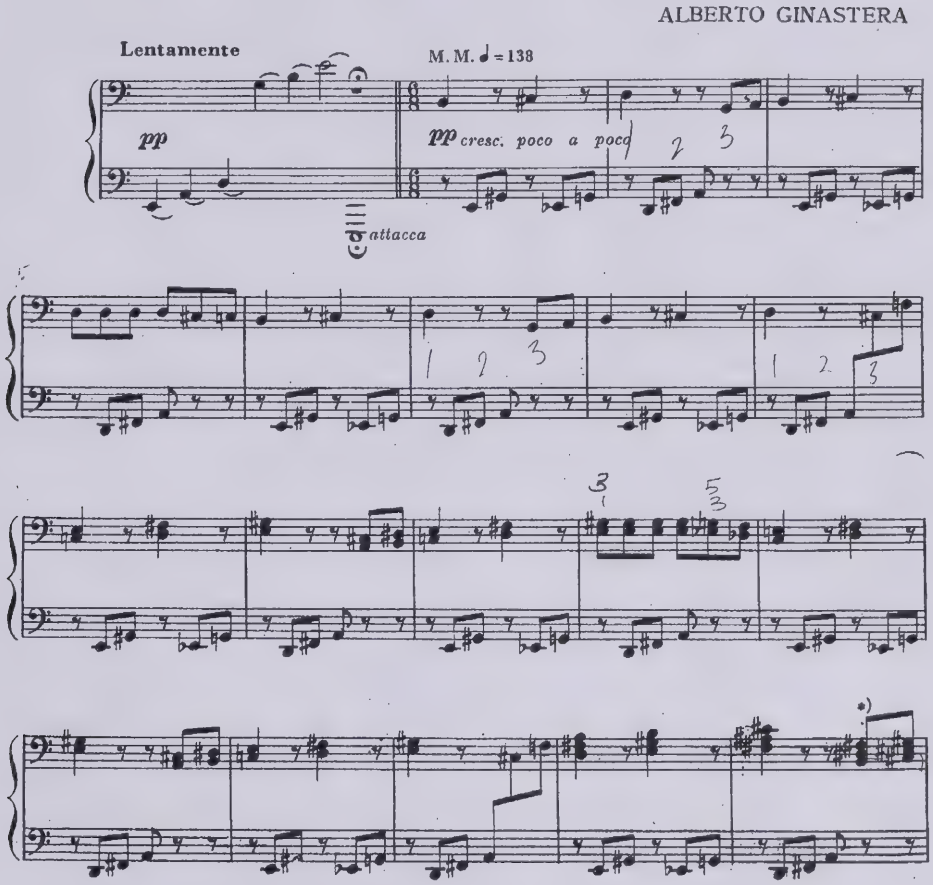
Piu lento section shows the poet's despair upon waking:



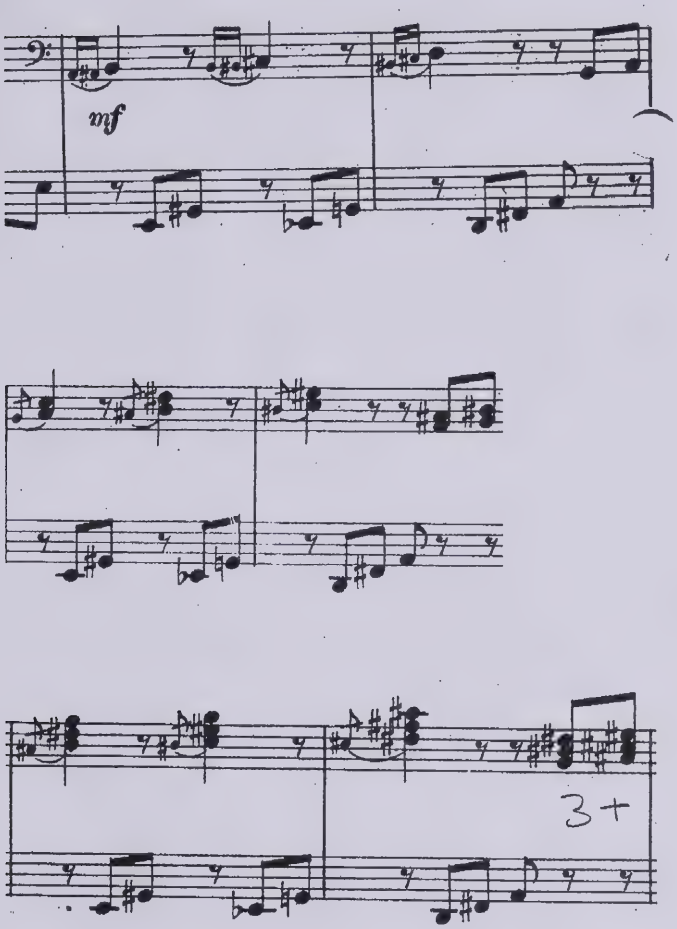
EXAMPLE 9

Malambo, op. 7

Opening measure shows the symbolic guitar chord: E-A-D-G-B-E



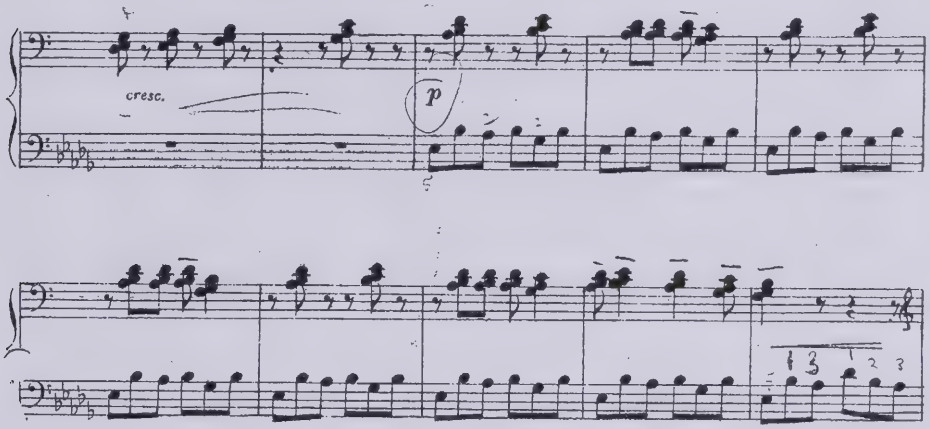
EXAMPLE 10
Grace notes in *Malambo* suggest the dancers brushing the ground with their feet.



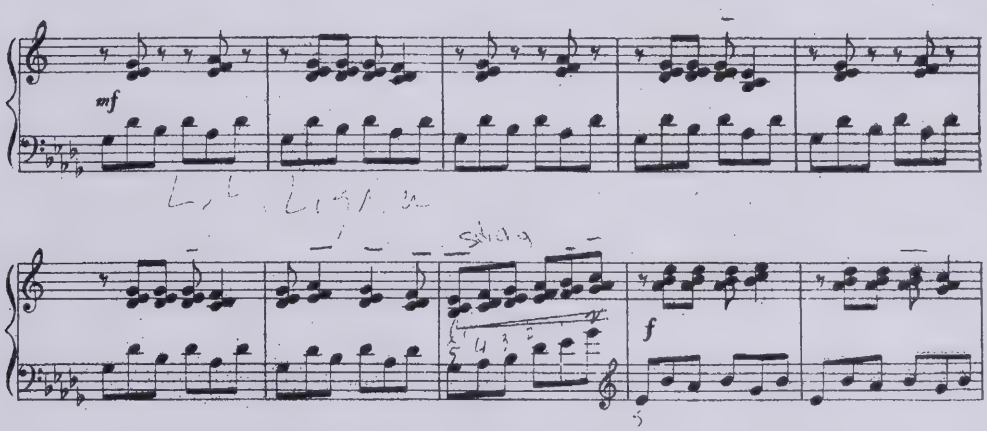
EXAMPLE 11

Ascending sequential repetitions convey the building excitement of the malambo dance competition.

Dance of the Old Ox-man from *Danzas Argentinas*
m. 9



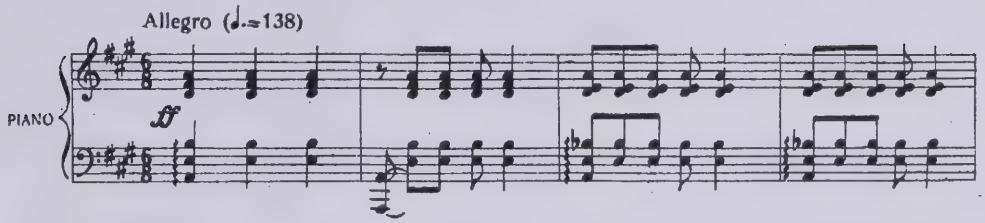
m. 19



EXAMPLE 12
Criolla from *Tres piezas*

Malambo rhythm: hemiola between 3/4 and 6/8 time.

Guitar texture: rolled chords and blocked chords.

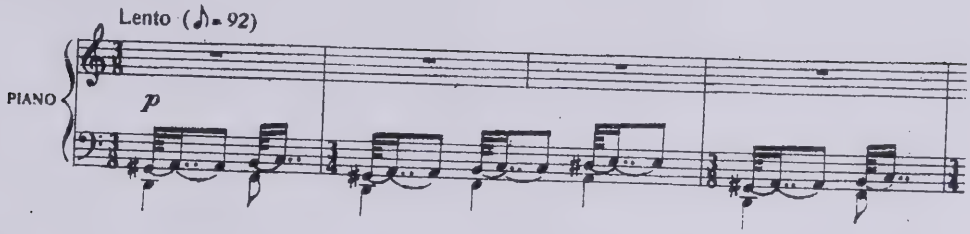


EXAMPLE 13
Cuyana from *Tres piezas*

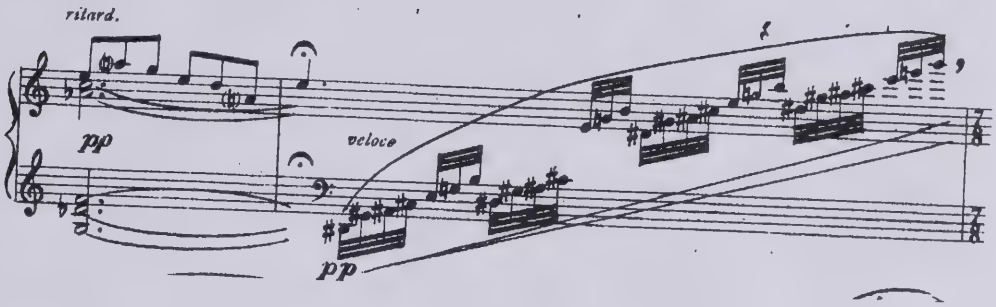
Guitar texture and hemiola:

EXAMPLE 14
Norteña from *Tres piezas*

Incan drum ostinato:



Impressionistic flourish:



DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Chris Misik, piano

Monday, May 29, 2006 at 8:00pm

Program

Toccata in G minor, BWV 915 (1706)	Johann Sebastian Bach (1685–1750)
Sonata in A-flat major, Op. 26 (1801) Andante con Variazioni Scherzo Marcia Funébre Allegro	Ludwig van Beethoven (1770–1827)

Intermission – 15 minutes

Berceuse, Op. 57 (1843)	Frédéric Chopin (1810–1849)
Sonata No. 5, Op. 53 (1907)	Alexander Scriabin (1872–1915)
Eight Concert Etudes, Op. 40 (1984) Intermezzo Finale	Nikolai Kapustin (b. 1937)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Misik.

Mr. Misik is a recipient of a Beryl Barns Memorial Award (Undergraduate), the 2003 Conservatory Canada Speake Gold Medal for Excellence, a Peace River Pioneer Memorial Scholarship in Music, The Abigal Edith Condell Memorial Scholarship in Music, and The Mary Stinson Prize in Piano Accompaniment.

Reception to follow in the Student Lounge.

Remi Do

Piano Recital

Sat. June 10, 7pm

Convocation Hall

Franz Liszt (1811-1886)

Lieder von Robert Schumann – Liebeslied (Widmung)

Ludwig V. Beethoven (1770–1827)

Piano Sonata No.31 in A flat major, op.110 (1821)

I. Moderato cantabile, molto espressivo

II. Allegro molto

III. Adagio, ma non troppo – Fuga.ma no troppo

George Gershwin (1898-1937)

Three Preludes

I. Allegro ben ritmato e deciso

II. Andante con moto e poco rubato

III. Allegro ben ritmato e deciso

<INTERMISSION>

Gospel Classics – Arranged by Mark Hayes

He Hideth My soul

Heavenly Sunlight

The Old Rugged Cross

How Great Thou Art